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CLARICE VANCE.

THE MATINEE GIRL.

The Christmas numbers that been blooming on the stand for the last four or five weeks—some of them not one badly twisted as to the time of year it really is.

Between the gentle summer weather that we have now for the holidays and those same Christmas numbers one needs to consult the calendar daily to know just where one is at.

We are indeed living in a rapid age, about four weeks ahead of ourselves in everything—but our debts. We never manage to get ahead of them, somehow. They lead us by a string and we are unable to wander in pleasant pastures for the reason that our debts pick out the line of march and keep us always slaves.

Of course, you know what is coming when I begin like this. A sermon. I feel, this morning, like mounting the pulpit—or the look-out, as the sailor called it—and giving you all a chance to make a New Year's resolution.

I've got a text that will knock you all out—I can't miss: for the only actors that aren't improvident and extravagant are known from the Gulf of Mexico to the Eskimo one-night stands.

And we—I include myself in this, for I am right with you—we who spend all our money before we get it, rather feel it an injury when we hear of these provident folks of the stage who build little country cottages and travel in cable cars instead of patronizing the Fifth Avenue hotels and riding in cabs and Pullman cars.

The Matinee Girl, all her life, has been looking eagerly for something written by some philosopher who would take the ground that the improvident, extravagant temperament was really better than its opposite.

It would be so lovely to read that there was something actually noble about getting in debt and keeping in debt consistently without a break as we—you and I—do!

I've even thought of writing to the evening extras, the editors of which know everything and a little more, to ask: "Is extravagance really an evil? Does it not indicate a largeness of soul that scorns such a base thing as money?"

But I know that the answer to that would be: "Extravagance is more than an evil—it is a crime. It is almost invariably selfish, for, even in the cases of the 'generous' people of the profession, its motive is a certain desire for personal popularity more than a wish to help the recipient of the generosity."

An instance of this I have from a personage no less than Mr. Chuck Conners, who dallied with Thespia a season or two ago on the roof garden of the Olympia.

Chuck Conners had returned from a season on the road and was complaining bitterly that he had no money and that to obtain some he would be obliged to obtain a temporary loan on intimate articles of his attire. Somebody suggested that after his prosperous season he should have some money.

"Ah—fergit it!" he said; "Dere's no money in dis business. Ye can't shake de push! It's like dis: We'd play at some town and next day a guy 'd come up and touch me wit a hard luck story. An' I'd give him five. Ah—he'd say—'When Brodie was here he giv me ten. He's a gentleman, he is!' Fergit it!"

This is the principle that brought Mr. John L. Sullivan, also of the profession, into court last week to testify that after the many thousands of dollars he has given away in his lifetime, he now possesses a collar button and a penknife and a rabbit's foot, as jewelry.

It lands us up against all sorts of things. We women take the money out of the baby's bank and invest it in some Get-Rich-Quick scheme, or in Tennessee Coal and Iron, or Chicago Gas, or Brooklyn Rapid Transit—and biff—next thing baby has to go without his socks.

Costumes form the rock of debt upon which so many actresses strike. Dressmakers and tailors are apt to press their invitations to come and play with them and charge it all in the bill.

And like foolish flies we walk right into the web and we get tangled inextricably.

Some very clever person once wrote: "Economy is going without something you want now, so that you may have money enough to get something you probably won't want later on."

But, on the other hand, extravagance is getting something you are quite certain you don't need now, and having to go without everything you want for the rest of your life.

That's not so funny, but there's more in it. So have a resolution with the Matinee Girl to welcome the glad New Year!

One of the greatest surprises that actors and playwrights must experience is the realization of the fact that to be successful one must keep on a level with the public taste. You have to strike the particular vein of humor, or melody, or dialogue that appeals to the popular demand.

Nothing insults an audience quite so successfully as to aim over their heads—they go home saying all sorts of things about you.

This idea came to me with particular force the other day when I spent a very pleasant afternoon hearing and seeing Frank Daniels in The Ameer.

I had recollections of this actor in an opera in which the phrase, "Hoot, mon!" occurred about ninety-nine times to an act, which was the signal for Mr. Daniels' costume, a kilt, to become unattached to his belt.

I can recollect to this very day how the audience roared over this pleasantry. They never got tired of it. It struck them as being too indescribably funny for anything.

And then I saw why it was interpolated to such an extent—an extent that made me want to weep instead of laugh.

It was repeated thus frequently because the audience liked it. The star probably realized just how asinine it was, but the audience is the main guy of comic opera, and the actor who tries to educate it makes a mistake!

In the new opera there are no kilts and "Hoot, mon," occurs not even once. But Daniels is one of the wizards who can convulse a house by twisting his eyebrows, by his walk, his make-up and his facial gymnastics. He doesn't have to do anything else, and it is a credit to his wish to give the public a good performance when you see the wealth of Oriental color there is in stage setting and scenery and costume in the new opera.

A star who can produce effects like this could afford to hang signs on the wall to indicate the point of view and everything would go.

But what I am getting at is this. In The Ameer there are two extremely dainty, pretty lyrics, "The Poster Girl"—suggesting Gilbert—and the song that Helen Redmond sings under the soft light of the calcium—I don't know the name of it, but the refrain is about "fancies," and it is delightful.

The audience applauded "The Poster Girl"—I think for the reason that it was sung by a very pretty girl, and a pretty pink girl chorus—in strawberry gauze skirts. But the cleverness of the lines didn't seem to make a hit in the least. And "Fancies"—well, we just sat through it and waited for the star to come out and trip over himself and sing:

> For the Scotch high-ball there was no call,
> And the cold gin fizz it did no biz
> In old Ben Franklin's days!

and that other ditty by Miss Uart:

> I remember those words of my mother's,
> She said as I sat on her knees,
> Tra-la-la-la-la-la-la-la-la.
> But an old maid is anxious to please,
> Beware of the widows—they're flighty,
> And the girls they are all highty-tighty—
> Tra-la-la-la-la-la-la-la-la.
> But an old maid is anxious to please!

The tra-la-la is mine, of course, for I didn't catch the words, but it was interesting to observe the way in which it all pleased the people, even the children—and a Frank Daniels matinee is like a circus—this star seems to strike the youngsters just where they live!

Will nothing kill the coon melody and the cake walk? In The Ameer an introduced burlesque on a "continuous" performance, ending with a fragment of a very musical coon song and a rattling cake-walk, following with the pink and strawberry girls, is so good that it is demanded over and over again.

It would seem just now as though the very angels were tuning their harps to rag-time. It is always greeted with favor, and despite the load of worthless, tasteless and often vulgar words that have been shed upon the public under the name of darky songs, the rag-time seems to carry it.

It is a pleasure to see that some song writers refuse to write the cheap stuff that masquerades as verse in this department and turn out the tuneful words which are quite as necessary for a good song as tuneful music.

Such a song is "My Lady Lu," exquisitely refined and like a breath of primroses after the "Telegraph My Baby" monstrosities that have been hurled at our defenseless heads for so long.

The stage children will have had their inning by the time you read this and will have been treated to Christmas turkeys and Christmas toys and all kinds of good things.

I think this children's Christmas tree that Mrs. Pastor and "Aunt" Louisa and the other Mrs. Santa Clauses of the stage work so hard for each year is one of the loveliest occurences for the annals of the stage.

For downright happiness concentrated under one roof, one need look no further than this group of bright-faced, bright-brained youngsters, so keenly alive to the fact that they are having a great big time.

All the Gerrys in the world couldn't put a damper on the occasion, and any philosopher who might wish to study the condition of these little ones who begin to learn to act with their first crow just through their natural born instinct must admit that a healthier, happier, brighter collection could not be found.

I never feel quite so friendly to the New Year as other people do: I am always just a bit afraid and inclined to wish that the old year, the one stepping down and out, could be with us for a while longer.

For, looking back, we must admit that it has sprinkled smiles among the tears and given us no oversupply of thorns with our roses. To some of us it has brought the sorrow that we can never rise superior to—that of losing those we loved.

It is always an empty speech to say to those who grieve and will not be comforted that it is best. For one touch of the vanished hand or one sound of the still voice sometimes would mean more than all the hope of time or eternity. And at these festivals of the home and the hearthstone grief holds high carnival in hearts that sorrow.

It seems almost heartless to say to those who mourn that death is sometimes a sweet, tender memory; a hope from which belief is born that tear-washed eyes may see clearer than ever the good that is in life, in death, in everything, and hearts that suffer may grow stronger than before.

And those who have gone over the dim borderland, beyond the smiling and the weeping and the littleness of our living, our buying and our selling—who knows that if they could speak across the silence that divides us they might tell us of a more wonderful, beautiful dawn that follows our night of dreaming and repining and waiting—not knowing—here on this little earth?

THE MATINEE GIRL.

MAURICE BARRYMORE

ACTORS' CHURCH ALLIANCE.

A special service for the Actors' Church Alliance was held on Sunday evening, Dec. 17, at the Church of Zion and St. Timothy, in West Fifty-seventh Street. The congregation was large and was composed to a considerable extent of members of the theatrical profession. The Rev. Walter E. Bentley, secretary of the Alliance, read the lessons, the Rev. Dr. Morgan Dix, of Trinity Church, read the prayers, and the Rev. Dr. Henry Lubeck, rector of Zion and St. Timothy, preached the sermon.

The subject of Dr. Lubeck's discourse was "Expression and Inspiration." In part, he said: "In every legitimate occupation God is served, and the actor serves God by providing entertainment, amusement and instruction for his fellow men. God has given us the instinct for enjoyment, and therefore the man who furnishes enjoyment and repose to humanity is a co-worker of the Creator for our common human nature. By serving your fellow creatures you serve God. Thanksgiving, solitude and meditation are not the service of God. Surely, then, he occupies a lofty place who lightens the load of his fellows and for an hour or two drives away their cares.

"Through the agency of his art the actor serves God. His art is an exercise of sympathy because he is revealing man to himself, and men as they study his performance see their own inner life, as well as their outward life. Self-knowledge is the stepping stone to all reform. The proclamation of truth is the true mission of art, and it is not too much to say that nobody can be a great artist who does not believe in God. Inspiration comes from God, and it is only in nearness to the divine heart that one can catch the best inspiration. Surely only by getting help and enlightenment from God may the actor rise to his very best."

VIRGINIA CALHOUN'S RECITAL.

On last Monday afternoon, at Sherry's, Virginia Calhoun recited, for the first time in this country, the ancient Indian drama, Sakuntala. The occasion marked the American debut of Miss Calhoun, who, though a native of California, has lived for some years abroad, and gained dramatic training and experience in France and England. In the production of the Elizabethan Stage Society in London she assumed important roles, and appeared as the Princess in the first English performances of Sakuntala at Rochester, at Fulham Palace, and at the London Botanical Gardens.

The play awakened such widespread interest among the cultured classes of England that Miss Calhoun determined to bring it to America and secure for it, if possible, a hearing in New York. She discovered, however, that in the present condition of the theatre in America the plan was impracticable, and she decided to put the drama into the form of a monologue that might be recited without stage accessories.

The recital on Monday was given under the auspices of the Daughters of the Revolution, and the proceeds were devoted to the Barnard College scholarship established by the New York city chapter of that society. The north ball room of Sherry's was crowded with men and women of literary and social consequence; at one end stood a platform thickly covered with palms, and beside it stood the piano upon which Henry Holden Huss performed the incidental music arranged for the recital.

Miss Calhoun, costumed in the picturesque garb of the high-caste Hindus, brought to the scene an atmosphere of mystery and Oriental romanticism. Her manner was graceful, and the slow, swaying movement of her body lent a rythmic beat to the spoken lines of poetic blank verse. Her voice was melodious, though not powerful; and in the expression of her eyes was shown the earnestness of purpose that prompted her to engage in her difficult and dangerous undertaking.

With considerable feeling and delicacy of enunciation and gesture Miss Calhoun recited the ancient poem—now assuming the role of King Dushyanta, now Sakuntala, now the king's buffoon, now a poor fisherman. Unhappily she displayed but two qualities of voice, with the result that there was a constant confusion of the characters in the minds of the auditors.

Indeed, the recital, however interesting it was, demanded a deal of mental effort on the part of the listeners, and was far more instructive than entertaining. Miss Calhoun might better lecture upon the play than recite its long and tedious speeches. Such a lecture should prove vastly more valuable and entertaining than the monologue as it now stands.

Sakuntala is a dramatic curio, with naught save its age to make it of interest to modern audiences. Miss Calhoun's efforts to revive it show her to be a person of intellectual enthusiasm and courage, but for all practical purposes of entertainment the monologue version of Sakuntala has not a single quality to commend it to public favor.

GOSSIP.

Amy Whaley, dramatic soprano, joined The Alba Heywood company at Helena, Ark., Dec. 20.

A man fainted at the Garrick Theatre last Wednesday evening, so much impressed was he by the hypodermic injection episode in Sherlock Holmes.

A drunken man made a row at the Maxwell Opera House, Saugerties, N. Y., on Dec. 19, choosing to regard a performance of Ten Nights in a Bar Room as a personal affront. He was jailed.

James A. Bailey arrived here from England on Dec. 20 to buy horses for the Barnum and Bailey Shows, now in Winter quarters at Stoke-on-Trent, Eng. The shows will begin a tour of Germany at Hamburg on April 3.

The biograph pictures of Pope Leo XIII will be exhibited for charity at the Fourteenth Street Theatre next Sunday.

George Bowles and Jessica Duncan were married in this city on Dec. 20.

A building in the rear of 17, 19 and 21 John Street, occupying the site of the old John Street Theatre, was somewhat damaged by fire on Dec. 20, the second fire at the same place within ten days.

J. Wesley Rosenquest, Arthur Rehan, and George H. Brennan will assume control of The Great Ruby after March 1, when Jacob Litt's lease expires. The melodrama will be put on for a run at the Fourteenth Street Theatre.

The trial of Julia Morrison for the murder of Frank Leyden has been set for Jan. 4 at Memphis, Tenn.

Charles Holdsworth and Leslie Reece, of The Kidnappers of New York, were married on the stage of the Ruscoe Opera House on Dec. 16.

Charles E. Taylor has closed as business-manager with The Lobster.

Lord Byron, a romantic drama based upon the life of the poet, will be presented for the first time by James Young and his company at Norfolk, Va., on Jan. 19.

It is said that Julia Marlowe will present Barbara Frietchie in London after the close of her next season in this country.

Henry Melnotte has closed his company in The Mountain Hero and will open about Feb. 15 in a repertoire including Hamlet, Faust, and The Musketeers.

Felix Morris and Dore Davidson have adapted a comedy-drama by Alexandre Dumas, under title of A Royal Intrigue. They are at work upon another adaptation from the French.

Ethel Tucker joined Hoyt's Comedy company at Abilene, Tex.

It was recently published that the New Opera House, Canton, Ill., managed by A. R. Waterman, had been placed on the "unfair" list by the local trades assembly. The trouble in the case was insignificant and was very soon settled. The New Opera House is not on the "unfair" list.

Walter Jones and Norma Whalley are going to Australia under the management of Dunne and Ryley.

Estelle Liebling has been engaged for the company at the Dresden Opera House, in Germany.

Mrs. Charles H. Mathews has returned to her home in Boston, after visiting friends in this city.

Commodore Elbridge T. Gerry, George Gould, E. C. Benedict, Colonel O'Brien, and Mrs. Vanderbilt were among the contributors to "Aunt" Louisa Eldridge's Christmas festival for stage children.

J. Walter Kennedy has been making orations at Massachusetts mass meetings to consider the South African war.

Mrs. A. M. Onderdonk, Mrs. Henry Hyde, and Constance Wright propose to raise funds to build a new playhouse at Hempstead, N. Y.

Florence Crosby has sued B. P. Cheney for $50,000 damages, alleging that she was excluded from the Broadway Theatre on Nov. 18 when Julia Arthur was playing More than Queen.

Gilbert Faust, of the Faust-Carr company, contemplates producing another of his own plays in the near future. The title has not yet been selected. The company has met with much success this season, and Manager Daniel Reed reports a most flourishing condition.

A daughter was born to Mr. and Mrs. Frederic Ormonde on Dec. 10.

Director Heinrich Conried has secured from Oscar Hammerstein the right to present La Poupee in German at the Irving Place Theatre, where it will be seen in March.

John H. Kahn, once proprietor of the Columbus Theatre, in this city, was summoned last week in supplementary proceedings instituted by Lafayette J. Finch, advertising agent. Kahn testified that he owned personal property worth $50, besides a gold-filled watch.

The Brooklyn Opera Society gave a creditable performance of The Bohemian Girl at the Amphion Theatre, in that city, on Dec. 19. In the cast were Edward P. Waterbury, Joseph Hensel, Allan S. Booth, William S. Gaywood, Harry Hunt, Mabel Lowell Mackenzie, Mrs. Ella G. Mitchell, and Mrs. Herbert E. Hawes. The bill will be repeated at the Eagle Theatre next week.

The Twelfth Night Club had a reception at the Berkeley Lyceum on Dec. 19, the hostesses being Mrs. Alfred Peats, Julia Pearl, and Reina Belasco.

A company of Filipino players, in charge of Walter Everett Stone, said to be on the way to the Paris Exposition, have reached San Francisco, where they are reported to have been turned out of the hotels.

It is said that The Masked Ball will succeed My Daughter-in-Law at the Criterion, London. Seymour Hicks and Ellaline Terriss will head the cast.

The Christmas number of that lively London Weekly, the *Pelican*, is devoted, as usual, to contributions from well-known theatrical people, each article accompanied by a portrait of the author. The list of contributors includes many Americans who have won popularity with our English cousins. De Wolf Hopper writes interestingly on the "Advantages of the Anglo-Saxon Interchange of Theatricals." Edna May, J. E. Sullivan, Paul Arthur, and Fannie Ward spin some capital yarns. Among the English actor-authors are Mrs. Langtry, Marie Tempest, Ellaline Terriss, Cissy Fitzgerald, Juliette Neuville, Marie Lloyd, Arthur Roberts, Seymour Hicks, and George Edwardes. The number is well printed and readable throughout.

George W. Larsen was handsomely entertained while in Cincinnati recently with What Happened to Jones by the many friends who remembered his work with the Walnut Street Theatre Stock in that city.

Delmotta and Thorne have sued J. J. Jaxon for salary alleged to be due while with the Jaxon Opera company. They are represented by Attorney M. Strassman.

Harry Corson Clarke and his company, touring in What Happened to Jones, rested last week at San Antonio, Tex., where they reopened Dec. 24. During the holiday week Mr. and Mrs. Clarke took a trip to the City of Mexico and witnessed a bull-fight in the town of Juarez. The company has been playing to large business through California and Arizona.

Charles E. Blaney has in course of preparation a new melodrama entitled Across the Pacific, that will be produced in this city early in February. Mr. Blaney has also in hand a new play by Charles A. Taylor, called My Queen of the Highway, the precise date for the production of which has not yet been decided.

IN OTHER CITIES.

SAN FRANCISCO.

The event of week 11-17 was the burning of the old Bush Street Theatre, of which you have, no doubt, heard long ere this. It was a landmark in theatredom, though it never attained the dignity of a really high-class house. From the time of its opening in 1868, by William H. Smith, when it was called the Alhambra, to the third and last effort made by Michael B. Leavitt to restore its glory, the house was always identified with vaudeville performances. True, some of the best artists in the legitimate appeared there from time to time, including Ristori, Carl Fechter, Margaret Mather, and others, but it was generally known as a burlesque house. A Trip to Chinatown and A Hole in the Ground received their original productions at the Bush Street Theatre, and it was the scene of the first production in America of H. M. S. Pinafore. Two fortunes were made there, one by Charles E. Lock, the other by Michael B. Leavitt. But it broke many others. I should have mentioned that Maude Adams made her first appearance on any stage at the theatre. She was then a child actress, and she appeared with J. K. Emmet. I hear that the theatre will not be rebuilt.

The fire, in my opinion, saved one good fellow some money. I refer to T. Daniel Frawley. Now, T. Daniel has been itching for some time to have a theatre of his own in San Francisco. He always makes money on the Pacific Coast and loses it East. So, what do you think he had resolved upon? With Frank Murray, his enterprising manager, he had entered into arrangements with the owners of the property to take a lease of the Bush Street Theatre for five years. The lease was to have run from September next, and the lessees were to have been allowed two months in which to overhaul and redecorate the house. The final arrangement was come to on the morning of the fire, and the lease was to have been signed the next day. I call it a lucky escape for T. Daniel and Frank Murray that the theatre did not postpone its demise five years. The voracity of the house, with its predilection for a pecuniary diet, is historical.

Next in importance was the monster performance in aid of the charity fund of the Associated Theatrical Managers of San Francisco, held at the Orpheum 14. The cause of the sick, destitute and dying playerfolk was taken up by the people of the city right royally, and the result was a monster house. The bill, too, was unexceptionable. There was Frederick Warde and his co. from the Columbia, the Frawley co. from the California, the opera co. from Morosco's Grand, the Alcazar Stock co., Ferris Hartman and opera co. from the Tivoli, the Georgia Minstrels from the Alhambra, Camille D'Arville, Mr. and Mrs. Edwin Milton Royle, Marguerite Cornille, George Fuller Golden and Hamilton Hill from the Orpheum, Major Mite and co. from the Chutes, Cad Wilson from the Olympia. The curtain rose at 1 p.m. and it was dark before the stream of people emerged into the street. A large sum was realized. All the theatrical managers in town are concerned in the enterprise, and all private animosities or jealousies are swallowed up in the one great desire to establish a long needed charity by which the hitherto neglected theatrical profession may be benefited.

Frederick Warde was heartily welcomed back to the Columbia 11. He appeared in The Lion's Mouth. The drama has a picturesque background and its coloring is historical, so that perhaps Warde may be forgiven for reviving it. His Rinaldo was earnest and intelligent, like everything he does. He has a beautiful voice to which it is a pleasure to listen. Minnie Tittell Brune, his leading woman, played Linora. It was not a great performance. Charles D. Herman was excellent as Fra Angelo. Richard III, Romeo and Juliet, Virginius, and The Merchant of Venice will be presented during Warde's engagement. Business good.

The Frawley co. produced The Fatal Card at the California 11. T. Daniel himself played Harry Burgess and played it well. He is a great success as a juvenile. Harrington Reynolds made a powerful villain. Wallace Shaw was seen to advantage in the melodramatic part of Jim Dixon. Mary Hampton made a handsome Margaret Marrable. Excellent houses all week.

The second week of Francis Powers' new play, Mother Earth, did well at the Alcazar. Dr. Bill is to be revived 18, with Ernest Hastings, who returns to his old love, in the title-role.

Managers Ellinghouse and Mott, of the revived Alhambra, struck it rich with Richards and Pringle's Georgia Minstrels week 11-17. Packed houses were the rule all week. Big hits were made by the Alabama Quartette, the trombone team and the Turkish athletes. Another big week is expected week 18-24, when the Black Patti Troubadours appear.

The Chimes of Normandy was revived with success at Morosco's Grand. William Wolff was Gaspard. He showed marked dramatic ability in the part. Hattie Bell Ladd sang the part of Germaine very sweetly. Edith Mason as Serpolette, Winfred Goff as the notary, and Arthur Wooley as the bailie are worthy of mention. Week 18 Strauss' Die Fledermaus, or The Bat, is to be revived.

The Tar and the Tartar went with a snap throughout the week at the Tivoli. Ferris Hartman and Annie Myers came in for ovations every night. Little Bo-Peep, the Christmas spectacle, follows.

Trade in San Francisco has picked up so much during the past year that the San Francisco playhouses are reaping the benefit. Long may it continue.

FRED S. MYRTLE.

JERSEY CITY.

Steve T. King's excellent opera co. appeared in The Highwayman at the Academy of Music 18-23, to fine patronage, and gave the best of satisfaction. The opera was handsomely staged, and the chorus was big and composed of good singers and workers. Of the principals, Maude Williams, Arthur Deagon, John Mayon, W. C. Brockmeyer, Olive Thorne, Charles Byers, H. W. Tre Denick, Florence Huntley, Edward Everett, and Polly Fairbaine were deserving of mention. Anton Heidl was a careful orchestra leader. Make Way for the Ladies 25-30. The Girl in the Barracks Jan. 1-6.

Al. Reeves' Big Double Vaudeville co. came to the Bijou Theatre 18-23 to good business. This is the first time during the present season that Manager John Holmes has wandered away into the variety field, and the venture is an experiment. With one or two exceptions the performance is very light, and certainly not up to Al.'s former efforts. There is a double co.—white and black—and the latter is the favorite. The one bright and clever act on the bill is the singing turn of Inez Mecusker, who is an artist. The specialists are Grace Celeste and Frances Baylis, the Welch Brothers, Richmond and Clements, Fannie Thatcher, and May Bell and Al. Reeves. Theodore Babcock in Man's Enemy 25-30. The Sorrows of Satan Jan. 1-6.

A benefit for a sick letter carrier was given at the Bijou Theatre 17, and the programme offered the combined bands of the local and New York Associations of Letters Carriers. Emma Krause sang coon songs, Luther Ryer played cornet solos, Harry Tester and Emily Roberts in sketch, Joe Linder told funny stories, and played piano, George Goskin sang, Bobby Gaylor had new jokes, and Mack and Mack put on illustrated songs. The attendance was good.

Katherine Germaine, the prima donna, and A. A. McCormick, formerly manager of the Broadway Theatre, New York, were guests at the Academy of Music 18.

Pictures of the Jeffries-Sharkey recent fight have been added to Al. Reeves' show at the Bijou. They are fair.

Men are working on a sewer in front of the Academy of Music, and work on same was suspended 16 while the matinee was in progress because the thump of the pile-driver interfered with the performance. Manager George W. Sammis invited the workmen to step inside, and they enjoyed The Sign of the Cross from the upper gallery.

Inez Mecusker, the soprano singer of Al. Reeves' Big Show, sang in the streets here at 12 o'clock, noon, 20, to help the Salvation Army Corps raise money to feed the poor on Christmas Day. Al. Reeves played a hand organ, and 1,000 people were present. Miss Mecusker took up a collection that was very large.

Karl Formes, Jr., stage manager of The Highwayman co., closed his engagement with that organization 16. There were no regrets on either side.

John Mayon, who plays the part of Toby Winkle in The Highwayman, is a resident of this city, and when his co. opened here 18, there was a large delegation of friends present to greet them. Mr. Mayon had not appeared in this city before in a number of years.

WALTER C. SMITH.

BUFFALO.

The Purple Lady was the attraction at the Star 18-23. Fair patronage resulted, and the attraction would probably have played to excellent business had the date been anything but the ante-holiday time. Frank B. Hatch carried off most of the honors in the role of Archibald Gilworthy. Laura Nelson Hall made a most bewitching Adelaide, and played the part with care. Olive Porter was satisfactory as Lucy, and the remainder of the cast was fairly good. His Excellency the Governor 25-30. Francis Wilson Jan. 1-3.

Lewis Morrison's Faust played to large receipts at the Lyceum 18-23. The play seems to have lost little of its drawing power in this city. Erroll Dunbar gave a clever interpretation of Mephistopheles. Genevieve Kane made a beautiful Marguerite, and the rest of the cast was adequate. The Dairy Farm 25-30.

Favorable comments on the Christmas Munson are heard on all sides here. One newsdealer told me his supply was exhausted within six hours.

Ten Nights in a Barroom proved an attractive offering at Girard's 18-23. O'Hooligan's Wedding 25-30.

This is the season for the College Musical Club Concerts. Cornell, Princeton, and Yale all give concerts here within the week.

A co., billed as the Madison Square Dramatic co., presented Rip Van Winkle at the Empire 18-23 to good business.

Colonel William F. Cody and Nate Salisbury have been in the city the past week. They are attending a meeting of the Shoshone Irrigation Company, a business enterprise concerned in developing Western lands. Colonel Cody is considering the advisability of establishing his Wild West Show here during the Pan-American Exposition.

Maude Daniel, manager of the Wilbur Opera co., was in the city last week, and attended a performance of Otis Skinner in The Liars. She tells me that A. L. Wilbur has completed arrangements for a new organization, to be put on the road next season, known as the Wilbur Travesty co. A number of old Casino successes will be produced.

It is announced that the Drew and Campbell Theatre Co., of Cleveland, will build a new theatre in this city. Measurements on two pieces of land on which the co. have an option have been taken and submitted to McElfatrick and Son, the architects. The new house will be devoted to vaudeville, and if present negotiations are completed will be added to the Hyde and Behman circuit.

A strike of the local billposters has been in progress the past week. The men locked out were in the employ of Whitmier and Filbrick. Mr. Filbrick has found it necessary in consequence for the first time in years to devote himself to the task of posting his own bills. At this writing, Whitmier and Filbrick seem to have all the best of the situation.

RENNOLD WOLF.

KANSAS CITY.

Lewis Morrison presented for the first time here at the Grand Opera House 17-24 George Foster Platt's Frederick the Great. The play is interesting, and the whims of Frederick were well interpreted by Mr. Morrison, who looked and acted the part to perfection. Not much of Frederick the King appears in the play, the incidents relating rather to his private life. La Barbarina, the dancer, was excellently played by Florence Roberts, and the author assumed the part of Lieutenant Hulson in a capable manner. Voltaire was played with distinction by Howard Scott, and the Princess Amelia of Lorena Atwood was a gracious impersonation. Jack and the Beanstalk 24-30.

Willie Collier in Mr. Smooth will be the attraction at the Coates 25-30, and the engagement is looked forward to by many with pleasure, as his last engagement here was one of the best in the history of the house.

The Woodward Stock co. at the Auditorium 17-23 presented a strong double bill. A Man About Town was well acted by Charles Lothian, Wilson Enos, Mr. Barrett, and Harry Beresford. Incog completed the bill and was interpreted with spirit. The General Stanhope of James Fulton was the best effort he has yet made in comedy roles here and he made a decided hit. Hal Davis as Tom Stanhope was also popular. Jane Kennark was vivacious as Kate Armitage, and all the other members of the co. were well cast. A delightful indication of the attachment that exists for the players on the part of the audiences, who are as regular in their attendance, or more so, than they are at church, was exhibited on the return to the co. of Will Davis, who received an ovation each evening. The District Attorney 24-30.

The third Philharmonic concert was given at the Coates Opera House 17 and thoroughly enjoyed by a good sized audience. The soloists were W. F. Wallis, baritone, and Ethyl Fultz, contralto.

FRANK B. WILCOX.

ST. PAUL.

Dickson and Mustard's elaborate production of Humpty Dumpty drew a full house on its opening night at the Metropolitan Opera House 17. The large audience greatly enjoyed the performance. The production is finely staged. Mae Raymond makes a beautiful Placida. Eddie McDonald is one of the best grotesque acrobatic clowns ever seen on the local stage. He makes an excellent Humpty Dumpty and won enthusiastic applause. Lee Hobbs Martin does good work as Furious. Joseph Smith is an artistic dancer. W. H. Bartholomew makes an amusing Pantaloon. Blanche Frayne is a graceful Goodie Two-Shoes and Columbine, and became a marked favorite. The Burdock Sisters, Jenny and May, are pleasing. Lillian Waltone has a strong voice. Mon and Goodrick are expert skaters. Charles Heffner is excellent in his athletic act. Tim Murphy 21-23. Phroso 25-30.

London Life was presented by an excellent co. under the management of J. Duke Murray at the Grand Opera House 17-23, opening to a full house. It is a strong melodrama. Lawrence Griffith as Jack Ferrers carried the role with spirit. Charlotte Wade as Lady Ferrers has an ungrateful and a difficult role to portray, but does noticeably artistic work. Metta Brittain created a very favorable impression as Gladys. Little Nessel Lewis as Katie caught the house. William Farreau and Jackson Karlyle are very amusing. H. L. Salter as Lieutenant Harry Maxwell was equal to the requirements of the role. Will J. Irvin and Charles W. Porter do justice to their roles. Mary Davenport does a clever bit of acting as Mrs. Delaney, an Irish servant; also was pleasing as Mollie Crockett. Margaret Lewis and others in the cast played their roles commendably. The play was finely staged and a number of clever specialties are introduced. Vaudeville Christmas week.

GEORGE H. COLGRAVE.

MILWAUKEE.

The Thanhouser co. gave a finished performance of One Error at the Academy 18 before a packed house. The production was handsomely staged, and admirable characterizations were given by Frederick Paulding, John M. Sainpolis, R. C. Chamberlin, William Yerance, Edgar Baume, Donald Bowles, Samuel Lewis, Eva Taylor, Julia Blanc, Mary Emerson, and Gertrude Homan. The audience was demonstrative in its approval. The Two Orphans 25-31.

The week at the Alhambra opened 17 with Le Roy, Fox and Powell, the clever magicians, and an immense house showed unmistakable appreciation of the diverting entertainment offered by these able exponents of the mystic art. Excellent specialties were contributed by Charles Marina, Dora Devere, Lelliott, Busch and Lelliott, and Zazell and Vernon. Clifford and Huth in Courted into Court 24-30.

The Sporting Duchess was seen for the first time in this city at the Bijou 17. An audience which filled the theatre displayed much enjoyment and satisfaction over the production, which is furnished with attractive scenery and a well balanced and capable co. A Black Sheep 24-30.

A Runaway Girl appeared at the Davidson 17-19. The Garrick Club, of this city, will present Richelieu at the Davidson 20, under the direction of Professor H. R. Aldrich, who will also enact the title-role. Henry Miller 24-30.

The Sons was repeated at the Pabst Theatre 17 before a crowded house. Madame Sans Gene will be presented by the stock co. 20. The Messiah will be sung by the Arion Club at the Pabst 21.

Owing to indisposition Eugene Moore was forced to retire from the cast at the Academy 11, and his role was assumed at a few hours' notice by Frederick Paulding.

CLAUDE L. N. NORRIE.

LOUISVILLE.

Blanche Walsh and Melbourne MacDowell filled an annual engagement at Macauley's Theatre Dec. 14-16, appearing in La Tosca and Gismonda. Julie Rive-King 21. Kellar 25-30.

The Avenue Theatre enjoyed a prosperous week 17-23 with McFadden's Row of Flats. It is a rollicking hodge-podge, affording opportunity for handsome costuming, attractive dancing and clever specialties participated in by a large co. On the Stroke of Twelve 24-30.

The offering of the Meffert Stock co. at the Temple Theatre week of 18 was The Power of Money, a spectacular melodrama by Frederick Bock, stage-manager of the co. The play was well performed and favorably received by the press and public.

J. W. Bratton, the song writer, was one of the visitors of the week.

The date of the Sousa concert at the Auditorium is announced as March 14.

Karl Schmidt, leader of orchestra at the Auditorium, has resigned as director of the Liederkranz Society.

The bargain matinees at the Avenue are proving highly successful in point of attendance.

The Building Committee of the local lodge of Elks has made its report and it has been accepted. Twenty-five thousand dollars will be expended in remodeling the home recently purchased, and when completed the quarters will be thoroughly up-to-date, embracing handsome club rooms, lodge rooms, restaurant, billiards and all the appointments of a luxurious club.

Appropriate musical services were rendered at the burial of C. H. Shackelton, prominently identified with the May Musical Festival, and a fund has been started to prepare a permanent memorial for him.

CHARLES D. CLARKE.

MINNEAPOLIS.

Tim Murphy opened a brief engagement at the Metropolitan Theatre 17 in The Carpetbagger to good business. The performance was very enjoyable throughout. Mr. Murphy gave a finished characterization of the role of Governor Crance, and was frequently applauded. His support was, with two or three exceptions, only fair. Mathilde Weffing made an excellent impression as Lucy Linford. Dorothy Sherrod and A. S. Lipman also deserve special mention. The play was well staged. Humpty Dumpty 21-23. The Little Minister 24-30.

At the Bijou Opera House The City of New York opened for a week 17 to two good sized audiences, and made a decided hit. Walter Fessler carried off the honors as Jack Morgan. Miss McEwen, Miss Tiffany, Mr. Miller, and Mr. Devlin also gave praiseworthy presentations of their respective roles. The scenery and mechanical effects were elaborate. London Life 24-30.

The Danz Symphony Orchestra gave the first concert of its Winter season at the Metropolitan Theatre afternoon of 17 to a large and delighted audience. The soloist was J. W. Turner, a recent addition to our musical circles, whose several numbers were enthusiastically received. The work of the orchestra was up to its usual high standard.

The Boston Symphony Orchestra gave an excellent programme at Association Hall 18 before a large house. The singing of Master Henry Dolan was a pleasing feature.

Edwin Markham gave his lecture, "The Man with the Hoe," to a large and brilliant audience at the Lyceum Theatre 20, under the auspices of the Institute of Arts and Letters.

F. C. CAMPBELL.

NEWARK.

A Stranger in a Strange Land invited patronage at the Newark 18-23. It is a lively farce, well played by an evenly balanced co. As a stimulus to a bad money getting week, James J. Jeffries gives an exhibition of his fistic ability. Business opened good. Sporting Life 25-30. James K. Hackett Jan. 1-6.

A Temperance Town, with Richards and Canfield, has kept the audiences at the New Century convulsed with laughter 18-23. Opened to a fair house. In Paradise 25-30.

The Columbia Stock co. in The Wages of Sin thrilled the gallery 18-23. Virginia Jackson as the stage struck girl made a strong hit. Robert Neil was particularly effective as the villain. Coulter Brinker was an effective priest. Nina Abell, as the suffering and abused orphan, gave her usual fine performance. Anna Layng, Amy Stone, Sedley Brown, John Shaw, and Josiah Totten also deserve mention. The County Fair 25-30, with Neil Burgess as Abigail Prue.

At the Empire, Hearts of the Blue Ridge 18-23 served to introduce Dorothy Lewis to a Newark audience. The play deals with the feuds of the South. There are many exciting episodes. Miss Lewis gave a spirited performance and was well supported. Opened to fair business. Ward and Vokes 25-30.

Charles Curtis, formerly with Buffalo Bill's Wild West, is now advertising agent for the New Century.

The Red Pasha is the name of a new melodrama by Colonel William J. M. Kiernan, of this city.

Edyth Totten, sister of Joe Totten of the Columbia Stock co., has been engaged for William Gillette's co.

Manager M. J. Jacobs and family are at Lakewood.

C. Z. KENT.

DENVER.

The Telephone Girl opened at the Broadway 10 with a big house and business has continued good throughout the week, an additional performance being given 17. It is a bright, amusing and pleasing entertainment. The leading choristers were well sustained by Joseph MacDonald and Jessie Merrilles. The young ladies in the chorus were pretty and sang and danced well. The Christian 18-23. Mlle. Fifi did fair business at the Tabor 10-16. The atmosphere of the play is unwholesome, and there is no necessity of exploiting such things upon the stage. It is finely played by the present co. Maud Granger as the widow was breezy, natural and unusually clever. Edward S. Abiles gave an excellent performance as the young husband, his work being clean cut and marked by many artistic touches. Pearl Evelynne, fair to look upon and with a sweet voice and graceful presence, did splendidly as the young wife, and Theodore Brown's conception and portrayal of the cowardly fop could not have been improved upon. A Stranger in New York follows.

A Breach of Promise has done fairly at the Denver 10-16. The burden of the comedy falls upon Nellie Sennett, who scored a hit.

Leon Harraid, a Denver girl of much promise, has been engaged to play the maid in Mlle. Fifi, and opened with the co. 12 after two rehearsals, playing the part brightly and cleverly. Miss Harraid showed much ability in the performance of A Night Off recently given by amateurs in this city, and her professional engagement is the direct outcome thereof, her work having been seen and approved by the manager of the co.

F. E. CARSTARPHEN.

PROVIDENCE.

Prince Ramon, a spectacular opera with snappy music, bright costumes and pleasing specialties, was presented at the Providence Opera House 18-23 by a co. of local amateurs under the direction of Captain Charles W. Eddy. The production was under the auspices of the G. A. R. Monument Committee for the benefit of the relief fund of the several posts. The Great Ruby 25-30.

West's Minstrels opened a week's engagement at the Empire 18-23 to S. R. O. and did a very large business during the week. The programme was excellent, the singing in the first part being a strong feature of the show. W. H. West, Joseph Garland, Carroll Johnson, Fred Warren, J. P. Rodgers, R. J. Jose, and, in fact, every member of the big co. received rounds of applause. The specialties were by Eddie Horan, Luken Brothers, Tommy Hayes, Three Marvelles, and David Meier. It was a great entertainment. Richards and Canfield in A Temperance Town, 25-30.

James H. Wallick's new play, The King of Rogues, was presented for the first time on any stage at New London, Conn., 18.

The Boston Symphony Orchestra attracted a large audience at its third concert in Infantry Hall 20. Carl Baermann, pianist, was the soloist.

HOWARD C. RIPLEY.

DETROIT.

At the Detroit Opera House, 18-23, Burton Holmes is giving a series of lectures illustrated by color and motion pictures to large and interested audiences. Emma Nevada afternoon 21.

Williams and Walker opened at the Lyceum 17 for a week's engagement in The Policy Players. They were greeted with an immense house. Belle Archer in A Contented Woman 25-30.

Midnight in Chinatown is the attraction at Whitney's 17-23. It will be succeeded next week by Two Little Vagrants 24-30.

There has been some talk lately regarding a new concert hall, which is really a necessity in a city of this size. At present the only place in which concerts may be given are Harmonie Hall and the Light Guard Auditorium, and both of these are unsuitable for such entertainments. Harmonie Hall is on the third floor, difficult to get at and rarely heated and lighted properly. The Hoffman concerts are held there now, but many refuse to attend even such meritorious performances as these on account of the disagreeable surroundings. The Infantry Auditorium is too large and not comfortable enough. What Detroit needs is a concert hall on the ground floor, with all the modern accessories.

FREDERICK KIMBALL.

COLUMBUS.

The Rounders did well at the Southern 12, 13. It is extremely funny and the cast is one of the best. Dan Daly was excellent in his original role. R. F. Carroll did some clever work. D. L. Don made the hit of the performance with his piano specialty. Christie MacDonald was charming. Julie Rive King gave a piano recital to small house 13. The programme was excellent and splendidly rendered. Shore Acres played to a large house 15 and was well received. James K. Hackett played to good houses 16, presenting Rupert of Hentzau. Grace Reals, a Columbus girl, was well received. The Heart of Maryland 25, 26. Maude Adams 28, 29.

The King of the Opium Ring did good business at the High Street 14-16. It is interpreted by a good cast and has fine scenery. Isham's Octoroons did well 18-20 and seemed to please. The Night Before Christmas 21-25. Through the Breakers 25-27. Over the Fence 28-30.

The Imperial Burlesquers did a fair business at the Grand 14-16. The co. is not very strong, but there were some pleasing features. Indian Maidens 21-23. The Great Train Robbery 25-27. A Wise Guy 28-30.

J. B. DAVIE.

MONTREAL.

The offering at the Academy of Music this week is Paul Kauvar. The play is well staged, the scenery and costumes being excellent and correct. E. R. Spencer appears as Paul and Isabel Pengra as Diane. Both give evidence of talent, and in Miss Pengra's case this is enhanced by grace and a good share of beauty. As a whole the supporting cast does very creditable work. The Sorrows of Satan 25-30.

Maths has long been a favorite play in Montreal, and has proved a drawing card at the Francais 18-23. Helen Byron made a very sympathetic Vera, her work in the third act being particularly good. Lucius Henderson was a manly Lord Jura. T. J. McGrane repeated his successful performance of Zouroff, and Lillian Buckingham was a capable Jeanne de Somnaz. The play was well staged and costumed. Charles G. Wilden, juggler, was the best feature of a fair vaudeville bill. Around the World in Eighty Days 25-30.

The Bohemian Burlesquers are doing a big business at the Royal. Billy Van, an old favorite here, is the chief feature.

All the good wishes of the season to THE MIRROR.

W. A. TREMAYNE.

CLEVELAND.

While the stores are all doing a large business the box-offices at the playhouses are suffering, and have been for the past two weeks, and the managers will be glad when the new year comes.

Marie Wainwright and a good co. appeared at the Euclid Avenue Opera House 18-23 in Mlle. Fifi, which seemed to please the audiences. For the Christmas attraction Olga Nethersole will be seen in Sapho.

At the Lyceum Theatre A Rag Time Reception held the boards 18-23. There was nothing remarkable about the play or the players, excepting Gus Pixley, who made his usual hit as a tramp. The Evil Eye 25-30.

Peck's Bad Boy was at the Cleveland Theatre 18-23. Just Before Dawn will be the attraction Christmas week.

The "Illustrated Times," which is published by James S. Crockett, who is well known to the profession, having managed a theatre in this city, has issued a handsome Christmas number. Among the illustrations is one of Mrs. Fiske as Becky Sharp.

WILLIAM CRASTON.

INDIANAPOLIS.

The Lady of Lyons was the bill at the Grand 18-23. A good performance was given. This is the first effort of the stock co. to produce a costume play and was eminently successful from every standpoint. Men and Women 25-30. The Two Orphans Jan. 1-6.

The Rounders, with a fine cast, a chorus of pretty girls and a wealth of handsome scenery, had its first presentation here at English's 15, 16. The performance was thoroughly appreciated, many encores being given, especially to the piano act of D. L. Don. Business was good. Shore Acres was given to fair audiences 14. The co. was good and the performance was enjoyed. A Runaway Girl 22, 23. Otis Skinner 25-27. Maude Adams 28-30.

On the Stroke of Twelve, with sensational scenic effects and thrilling situations, was the offering at the Park 18-20. It is given on a fair scale and proved successful from a box-office standpoint. Isham's Octoroons 21-23. The King of the Opium Ring 25-27.

ALLEN E. WOODHALL.

OMAHA.

Walker Whiteside's [illegible] at the Boyd occurred 14-16. [illegible] were also the presentations of The Red Feather and Hamlet. A Breezy Time 17-20 opened to [illegible] business. Theatrical business in general [illegible] the holidays.

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CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Richards, Pringle, Rusco and Holland's Minstrels to S. R. O. 12. Russell's Comedians 21.——MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Andrews Opera co. presented Carmen, The Pirates of Penzance, and Martha to fair business 11, 12. A good company supporting Mathews and Bulger in By the Sad Sea Waves to small but pleased audience 13. The Hustler to fair business 14. Jefferson De Angelis 18. Henshaw and Ten Broeck 21.

MOBILE.—THEATRE (J. Tannebaum, manager): Mathews and Bulger in By the Sad Sea Waves 11; large business; there is not a dull minute in the performance. The Hustler 12; small house. Rusco and Holland's Minstrels 14; fair business; performance fair. The Heart of Chicago 15, 16; good business. Klimt-Hearn co. 18-20. Barlow Brothers' Minstrels 21.——ITEM: There is a movement in this city to arrange a benefit for the Actors' Fund of America.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Mathews and Bulger in By the Sad Sea Waves 12; satisfactory business. Rusco and Holland's Minstrels 13; topheavy house. Jefferson De Angelis in The Jolly Musketeer 16; big business; fine performance. Louise Brehany Concert co. 21. Russell's Comedians 23.

ARIZONA.

PHOENIX.—PATTON OPERA HOUSE (S. E. Patton, manager): What Happened to Jones 13; good business; pleasing performance; Gorton's Minstrels 15, 16 did not come. Paul Gilmore in The Three Musketeers booked for 18, 19 took the Gorton date and opened to good business; pleased audience. James-Kidder-Hanford co. 22. McCarthy's Mishaps 25.——ITEM: The Elks will entertain King Copper Jan. 1.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Paul Gilmore in The Three Musketeers 14; good business; performance good. Harry Corson Clarke 15 in What Happened to Jones; fair business; audience pleased. Gorton's Minstrels 18. James-Kidder-Hanford co. 21. McCarthy's Mishaps 23.

ARKANSAS.

LITTLE ROCK.—CAPITOL THEATRE (R. S. Hamilton, manager): Darkest Russia 11; small house; performance poor. Eddie Foy in Hotel Topsy Turvy 12; large house; performance good. Under the Dome 14; fair house; performance fair. My Friend from India 18. Manhattan Stock co. 19-23. The Amazons 25. Pearson Stock co. 28-30.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Hotel Topsy Turvy 11; excellent performance; large audience. Owing to a delayed train 12 Under the Dome did not arrive in time for a performance. Scott's Minstrels 16; good performance; well filled house. My Friend from India 19.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): Darkest Russia 12; small house; performance excellent. Si Perkins 14; good house; performance poor. Aunt Jerusha 16; good performance and house. Currin Milton co. 18-20. The Real Widow Brown 21. The Police Patrol 22.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Manhattan Stock co. 11-16 in The Chain of Evidence, The Lightning Rod Agent, The Old Inventor, Below Zero, and St. Valentine Day, drew well; performances fair. Alba Heywood 20. Andrews Opera co. Jan. 1, 2.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): Hotel Topsy Turvy 13; full house; performance amusing. Under the Dome 15; fair house; play good. Casey's Troubles 18. Millard's Minstrels 25. Aunt Jerusha 28.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Murray and Mack in Finnigan's Ball went with a rush and drew good houses 11-13. L. R. Stockwell's My Friend from India 21-23. James-Kidder-Hanford co. 25.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Nance O'Neil and her competent co. presented in a most delightful manner The Jewess and The School for Scandal to excellent business 10-16. Oliver Twist 17.——ITEMS: Lew Beheymer, treasurer of the Los Angeles Theatre, has returned from an Eastern jaunt as chief navigator of the Lambardi Opera co. and is now at his old post.

OAKLAND.—MACDONOUGH THEATRE (Gotlob Marx and Co., managers): Shenandoah 11, 12; immense crowds; excellent production. The Hottest Coon in Dixie 15, 16; fair houses; specialties well received.——DEWEY THEATRE (Landers Stevens, manager): Grand Stock co. drew heavily 11-17; the bill being Knobs o' Tennessee; general satisfaction. William B. Mack and Maurice Stewart did clever work. The Corner Grocery 18-24.——ITEM: The holiday attraction at the Grand will be an elaborate production of Ali Baba, under the personal direction of E. J. Holden.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): In Old Kentucky 7; packed house; performance satisfactory. Eugenie Blair in A Lady of Quality 11; good house; play well received. Shenandoah 14. Black Patti's Troubadours 15. Richards and Pringle's Minstrels 18.——AVON THEATRE (George Simpson, manager): Dark.——ITEM: Manager Simpson is seriously ill.

BAKERSFIELD.—SCRIBNER'S OPERA HOUSE (W. H. Scribner, manager): Yon Yonson 6; fair performance; fair house; Finnigan's Ball 9; excellent performance; good house. The Hottest Coon in Dixie 11; pleased audience; large house. My Friend from India 14.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Harry Corson Clarke in What Happened to Jones 6, 7; good business; audiences delighted. Yon Yonson 9; satisfactory performance; fair house.

ROMONA.—ARMORY OPERA HOUSE (M. C. Pedley, manager): Harry Corson Clarke in What Happened to Jones delighted a large audience 11. Finnigan's Ball 18.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Richards and Pringle's Minstrels 9; satisfactory business. The Hottest Coon in Dixie 13; good house. My Friend from India 25.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Shenandoah 13; superb; S. R. O. Black Patti's Troubadours 16. Rentz-Santley co. 17-20.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): A Romance of Coon Hollow 15; fair business. In Old Kentucky 18; crowded house; capable co. Yon Yonson 28. Mr. Plaster of Paris Jan. 3.——ITEM: Business so far this season, with about same class of attractions, is very much larger than last.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): A Romance of Coon Hollow 11; small but enthusiastic audience. In Old Kentucky 15; good performance and business. Jefferson Comedy co. 18. The Telephone Girl canceled 20. A Stranger in New York 28. Paul Gilmore 30.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Captain Harry L. Wells lectured on the Philippines to good business 12. A Romance of Coon Hollow 14; small audience. Jefferson Comedy co. 16 in Rip Van Winkle to crowded house; good co.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): A Romance of Coon Hollow 9; fair business. In Old Kentucky 14; good business; performance excellent. Yon Yonson 22. Remember the Maine Jan. 9.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Dr. Aylesworth, lecture, 19. Denver University Glee Club 20. Greeley Minstrels (local) 22. Pudd'nhead Wilson 30.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Andrew Mack in The Last of the Rohans 14 was enthusiastically received. William H. Crane offered A Rich Man's Son before fair sized audiences 15, 16. While A Rich Man's Son is not much of a play, it is a laugh-maker and will doubtless be a winner for Mr. Crane. The cast was carefully selected and the production excellent in every detail. Pictures of Jeffries-Sharkey packed the theatre 18-20. The Girl in the Barracks 25, 26. Toll-Gate Inn 27. Round New York 28. Wilbur Opera co. Jan. 1-6. Paderewski 11. Symphony concert 18.——NEW GRAND (G. B. Bunnell, lessee; W. H. Van Buren, manager): The Sleeping City to large receipts 14-16; co. capable. The Irish Alderman was cordially received 18, 19. The King of Rogues, J. H. Wallick, drew S. R. O. 20, 21. It contains many new mechanical effects. The co. includes J. J. Pierson, J. K. Hutchinson, Helen Corlette, Ida Glenn, and others. The Sorrows of Satan 22, 23. On Land and Sea 25, 26. Have You Seen Smith 27. Hurly Burly 28. A Temperance Town Jan. 1-3. Man's Enemy 4-6.——ITEMS: Andrew Mack was entertained at dinner after the performance 14 at St. Patrick's Club.—Percy Haswell was the guest of the Misses Feuchtwanger during her visit here 15, 16.—William H. Crane was entertained by Editor Norris G. Osborne, of the "Register," while in town.—Mr. and Mrs. G. B. Bunnell were the invited guests of Paderewski at the matinee recital 16 at Carnegie Hall, New York. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Have You Seen Smith, a poor musical comedy, drew a light audience 14. Stuart Robson, finely supported by Henry E. Dixey and an excellent co., in Oliver Goldsmith 15 drew a large audience; the play was one of the best of the season. Good sized audiences enjoyed The Sunshine of Paradise Alley 16. Before a very large audience, for the benefit of the Hartford Yacht Club, Secret Service was presented 18 most successfully; W. B. Smith, of this city, plays Captain Thorne, the part originally acted by William Gillette; his work shows careful study, and he received much applause. Jeffries-Sharkey pictures 21-23. The Adventure of Lady Ursula 25. The Girl in the Barracks 27. West's Minstrels 28. 'Round New York in Eighty Minutes 29. Cumberland '61 30.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): How Hopper Was Side Tracked, an amusing comedy, drew fair audience 14. Under the Dome was well presented to good audiences 15, 16. Wine, Woman and Song packed the house Sunday, 17, repeating their former success. The Real Widow Brown drew fair houses 18, 19, and pleased. The Sorrows of Satan 20 was finely mounted, and proved an interesting play; large audience. Rentz-Santley co. 21-24. Hurly Burly 25. Tammany Tigers 28-30.——ITEMS: Opposition moving pictures of the Jeffries-Sharkey fight were advertised for 18-20 at the Auditorium, but did not materialize. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): William H. Crane in A Rich Man's Son 14 to a good audience. Andrew Mack in The Last of the Rohans 15 was greeted by his usual houseful of admirers, and all his songs were encored. It was a splendid performance Stuart Robson gave us 16, when he presented Oliver Goldsmith with a most excellent cast; it is Mr. Robson's best characterization for years; Henry E. Dixey rose above his other roles by giving to David Garrick the very attributes history tells us he possessed; Walter Hale, too, added to his reputation as Burke, and H. A. Weaver's Dr. Johnson was very fine. J. H. Wallick was handicapped in putting on his The King of Rogues for its premiere 19, by being unable to use some of the heaviest sets made for the production, which bids fair to equal his former successes in the same general line, when it gets into running order; the Johannesburg locale is timely. The Irish Alderman 20 was amusing. The Sorrows of Satan 21 had good business. Wilbur-Kerwin Opera co. 25-30. 'Way Down East Jan. 1-3. A Temperance Town 4-6. The Man in the Moon 13.——SMITH'S THEATRE (Edward C. Smith, proprietor and manager): King Dramatic co. did some excellent work 11-16 in a repertoire, which included Hands Across the Sea, The War of Wealth, Monte Cristo, The Cotton King, The Power of the Press, Lost in London, Cumberland '61, and The White Rat. Rentz-Santley co. 18-20 introduced some very clever olio acts, notably that of the Engstrom Sisters. The Sleeping City 21-23. The Real Widow Brown (fourth visit) 28-30.——ITEM: Artist Julian H. Sterling, whose life-size portrait of Manager G. B. Bunnell hangs in the Park City lobby, announces he has received a commission to paint three large portraits of Andrew Mack, costumed as Clifford Rohan. Mr. Mack and his manager will present the portraits, in the Spring, to the New York Academy of Music, and to Boston and Baltimore theatres respectively. W. P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Stuart Robson in Oliver Goldsmith 14; good business. Prominent in the strong cast are Florence Rockwell, Henry E. Dixey, Walter Hale, and H. A. Weaver, Sr. Waite's Stock co. 25-30. Morrison Comedy co. Jan. 1-6. Arizona 11. A Hot Old Time (return) 16.——OPERA HOUSE (W. W. Hanna, manager): Wine, Woman and Song 18, 19, opened to S. R. O. and closed to good patronage. The Racket Brothers, Mazus and Manett, Jenny Eddy, and the Burke Brothers scored hits. Robin Hood, Jr., 23. Howard Athenaeum co. 25.——ITEM: Business at the Russwin Lyceum this season has exceeded that of any season since the theatre was opened in 1893.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Sunshine of Paradise Alley drew a small audience 12. The play was not as well presented as on previous visits. Mrs. Charles Peters was the best of the co. The scenery showed wear. A Hot Old Time to moderate business 15. Waite Stock co., with N. S. Wood featured, opened for a week 18 to a packed house. The first play was Out in the Streets, and was given with elaborate scenic effects and a fairly good co. The specialties and music were of the usual order of repertoire cos. Why Smith Left Home 25.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Have You Seen Smith was presented before a fair sized audience 15. Andrew Mack in The Last of the Rohans was greeted by an enthusiastic audience which completely filled the house 16. The Sorrows of Satan attracted a good sized audience 19. Charles Kent and Emily Dodd were supported by an excellent co.——JACQUES OPERA HOUSE (Jean Jacques, manager): The Spooners, supported by a good co., closed a week 16. The Sleeping City 18-20; big business.

TORRINGTON.—OPERA HOUSE (E. R. Matthews, manager): My Country Cousin 21. Ten Nights in a Barroom 25. Shanty Town 26. Zola's Parisian Beauties 30.——UNION THEATRE (Volkman Brothers, managers): A Trip to Coney Island 14; fair business. The Sorrows of Satan 18; large business; excellent performance and co. The Real Widow Brown 20. Jewett, magician, 23.

MIDDLETOWN.—THE MIDDLESEX (Henry Engell, manager): Morrison Comedy co. 18-23; small audiences first three nights but larger houses rest of week. Cumberland '61 29. Daniel Sully Jan. 1. Waite's Stock co. 8-13.——McDONOUGH THEATRE (W. J. Berrie, manager): Fads and Follies 29. Black Crook Jan. 1. Lola's Parisian Beauties 4, 5.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): A Hot Old Time 14; large audience; satisfaction given. How Hopper Was Side-Tracked 16; good house. Professor Bacon's concert 17 pleased a fair audience. Joseph Murphy 21. Culhane, Chace and Weston's Minstrels 25. Robin Hood, Jr., 27.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Sunshine of Paradise Alley entertained a small audience 11. A Hot Old Time 12; small audience. The King of Rogues 18, canceled.——ITEM: Manager Jackson has renewed his lease of the theatre for five years.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Waite Stock co. closed a successful week 16, presenting last half of week Jack Sheppard, Under False Colors, and Phil's Sweetheart. Skipped by the Light of the Moon 18; fair business. Morrison's Comedy co. 25-30.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Dark.——ITEM: Owing to numerous local bookings Manager Johnson is not booking attractions at present.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Leonzo Brothers 21-25. Have You Seen Smith 26. Zolo's Parisian Burlesquers Jan. 1. Fads and Follies 3. Hearts of the Blue Ridge 5.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Sawtelle Dramatic co. 18-21; good performances. Shantytown 26. The Sunshine of Paradise Alley 28.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Culhane, Chace and Weston's Minstrels 20. Empire Stock co. Jan. 1-6. Under the Dome 10.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): The Real Widow Brown 22.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Richards and Pringle's Minstrels 11; top-heavy house. The Hustler 13; small house; poor performance. Klimt-Hearn co. 14-16 in Pawn-Ticket No. 210, Alabama, Mr. Barnes of New York, Held by the Enemy; packed houses. Spooner Dramatic co. 18-23. Barlow Brothers' Minstrels 25.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Henshaw and Ten Broeck 15, 16 in Dodge's Trip to New York; pleasing performances, good business. The Little Minister 30. The Heart of Chicago Jan. 1.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Dark.——ITEM: The fever is now over, and the theatrical season will soon begin.

GEORGIA.

SAVANNAH.—THEATRE (Sidney H. Weis, manager): Chapman-Worrell co. 11-16; fair business; performances fair. Packard Opera co. 18-23, presenting Fra Diavolo, The Chimes of Normandy, The Mikado, La Mascotte, The Bohemian Girl, Said Pasha, and Olivette, opened to fair house; performance good. Mr. Plaster of Paris 25. Italian Grand Opera co. 26, 27. Jefferson De Angelis 28. Zaza 29. The Little Minister Jan. 1.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Henshaw and Ten Broeck 13 in Dodge's Trip to New York to good business; performance satisfactory. Mr. Plaster of Paris 15 to small and disappointed audience. New York Ladies' Trio 18 pleased a crowded house. Boone 21, 22. Italian Opera co. 25, 26. Jefferson De Angelis 27. The Little Minister 29. Zaza Jan. 1.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Veronee Comedy co. 11-16; good business; audiences pleased. Repertoire: Bred in Old Kentucky, Crystal the Romp, A Jolly Night, The Heart of the Rockies. New York Ladies' Quartette 19. Chapman-Warren co. 25-27. Jefferson De Angelis 28. Zaza 29.

BRUNSWICK.—NEW OPERA HOUSE (E. D. Wolffe, manager): Robson Theatre co. 11-16 to fair business, in Cast Adrift, Davy Crockett, A Wife's Peril, Camille, The Inventor, East Lynne, and The Fatal Check. Mollie Nelson and Flora, Louina, and Jeannette Le Blanc created very favorable impressions.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): The Queen of the New South (local) 15; good house. Rusco and Holland's Nashville Students 16; splendid performance; good house. Myrkle and Harder co. 18-23.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Barlow Brothers' Minstrels 7; small but pleased audience. Whitmar Sisters 15, 16. Mr. Plaster of Paris 18. Henshaw and Ten Broeck 19.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Olympia Opera co. 18-21, opened in Giroflé-Girofla to large and pleased audience. Other bills, Fra Diavolo, The Bohemian Girl, and Faust.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): New York Ladies' Trio pleased a small house 13. Fields and Hanson's Minstrels 21.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Henshaw and Ten Broeck 20.

IDAHO.

POCATELLO.—PAVILION (H. B. Kinport, manager): Nobles Dramatic co. 11-16; good business; every one pleased. Plays given: Our Strategists, Reuben Glue, East Lynne, and Lucky Ranch.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, business-manager): Beach and Bowers' Minstrels 11; good performance; packed house.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Dark.

ILLINOIS.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): Modjeska 11 in Macbeth. J. H. Kellard gave able support. A Runaway Girl 12; good house. Who is Who 14; fair attendance; performance fair. Because She Loved Him So 15. Al. G. Field's Minstrels 18; large house. Jack and the Beanstalk 20. Washburn's Minstrels 25. The Paiges 26. Stetson's U. T. C. 27. The Rounders 28.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Who is Who 12 gave satisfaction to fair house. Ladies' Minstrels (local) 13; poor business. London Glee Singers pleased a large house 14. Two Jolly Rovers 15 fairly pleased a small house. Darkest Russia delighted a fair house 18. The King of the Opium Ring 21. Davidson Stock co. 25-30.

GALESBURG.—AUDITORIUM (Chamberlin, Kindt and Co., managers): Murray and Mack 13 canceled. Two Jolly Rovers 14 to good business; satisfaction given. Rentfrow's Pathfinders opened for a week 18, presenting The Lightning Express to big attendance; co. good. Vanity Fair 25. Because She Loved Him So 28. Hunting for Hawkins 29. His Better Half 30.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): Young Brothers' U. T. C. 9. Scalchi Concert co. 13; audience small; performance excellent. Tim Murphy and a good co. presented The Carpetbagger before a large and pleased audience 14. A small audience witnessed The Cherry Pickers 16; fair performance.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): A Bunch of Keys 13 drew a topheavy house and pleased. A Runaway Girl 14; small audience; performance not up to expectations. Al. G. Field's Minstrels 15 delighted a large audience. A Guilty Mother 16; fair audience and performance.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Al. G. Field's Minstrels 11; large business. Two Jolly Rovers 12; small attendance. A Guilty Mother 14; fair house. A Bunch of Keys 16; good audiences. U. T. C. 20. Jack and the Beanstalk 22.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): Because She Loved Him So 14. Chicago Concert co. 15; light house. The Miller's Daughter (local) 18; large and pleased audience.——TURN HALL: The New York Brewer 14; large and appreciative audience.——COLISEUM: Dark.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Himmelein's Imperial Stock co. 12-16 in Dr. Jekyll and Mr. Hyde, Northern Lights, Eagle's Nest, and In the Heart of the Storm; business good after 15, on which date the labor union's boycott against the Opera House was declared off.

DANVILLE.—GRAND OPERA HOUSE (Alexander McCurdy, manager): J. B. Mackie in Grimes' Cellar Door 18; small house. Al. G. Fields' Minstrels 19; crowded and pleased house. The King of the Opium Ring 20; large house.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): A Bunch of Keys 11; good co.; fair business. Edward Baxter Perry, pianist, 13; good business. Who is Who 17; excellent co. and business. Grimes' Cellar Door 25. Martin's U. T. C. Jan. 2.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Darkest Russia 15; small house; good performance. The Real Widow Brown (return date) 17; fair business; excellent co. Washburn's Minstrels 22. Two Married Men 26.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Finnigan's 400 14; medium business. Murray Comedy co. 18-20; fair business. A Yenuine Yentleman 22. Coontown 400 26. Kentucky Pickaninnies 29.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): The Evil Eye 17 to S. R. O.; good attraction. Daughters of the Poor and The Night Before Christmas canceled. Other People's Money 24. Dear Hearts of Ireland 25.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Finnigan's 400 12; good business. Because She Loved Him So 13. The Sporting Duchess 15; large house; performance unsatisfactory, largely on account of stage room. Washburn's Minstrels 20.

JOLIET.—THEATRE (William H. Hulshizer, manager): Murray Comedy co. 11-16 in The Engineer, A Parisian Adventuress, Thrown on the World, and Tris; fair business. Coontown 400 20. Finnigan's 400 23.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Davidson Stock co. 11-16 presented to fair business Cheek, The Hand of Fate, Love and Law, The Sultan's Daughter, An Irish-American, Cinderella, and The Two Orphans.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Who is Who 17; packed house; performance good. Pearson Stock co. in The White Squadron, The Police Patrol, and The Midnight Alarm 18-20. A Guilty Mother 24.

EFFINGHAM.—AUSTIN OPERA HOUSE (Edward Austin, manager): A Bunch of Keys 7; full house; every one pleased. Darkest Russia 16; fair house; audience enthusiastic. Grimes' Cellar Door 21. Stowe's U. T. C. 25. A Pair of Black Eyes 27.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): The King of the Opium Ring 17 disappointed a large house. Darkest Russia 19; excellent co.; packed house. His Better Half 24. Two Jolly Rovers 25.

KEWANEE.—NEW OPERA HOUSE (F. A. Cahow, manager): Sowing the Wind 12; fair business; performance excellent. Davy Crockett 15; small attendance. Sharkey and Jeffries fight pictures 25.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): Al. G. Fields' Minstrels 16, 17, pleased large audiences. German Stock co. 20. Stetson's U. T. C. 24. Two Married Men 25.

EAST ST. LOUIS.—OPERA HOUSE (William Knuppel, manager): On the Stroke of Twelve did well 17. Who is Who 24. Rentfrow's Pathfinders 7-13.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Finnigan's 400 15 gave satisfaction to packed house. A Bunch of Keys 27. Tim Murphy 30. A Breach of Promise Jan. 2. Bert Coote 8.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Sowing the Wind 11. The Sporting Duchess 14; poor business. Because She Loved Him So 16.

MOLINE.—WAGONER OPERA HOUSE (R. H. Taylor, manager): Davy Crockett 16; small business. Hogan's Alley 23. His Better Half 29. Vanity Fair 30.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A Runaway Girl 15. Finnigan's 400 to small house 16.

PANA.—NEW GRAND (Lou Robey, manager): Who is Who 15; good house; audience pleased. Finnigan's 400 20. A Pair of Black Eyes 28.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): The Belle of Honolulu 27.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Derthick, manager): Scalchi Concert co. 11; excellent performance; small house.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): U. T. C. 18 failed to appear. Salisbury's Orchestra 25.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Finnigan's 400; co. good; business good. Reymond-Bennett co. 21-23.

MATTOON.—THEATRE (Charles Hogue, manager): The Sporting Duchess 12 pleased a fair house.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): The Cherry Pickers 15; business light; co. good.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): Modjeska made her annual appearance at this house 13, presenting her new play, Marie Antoinette, to a large audience, giving the same finished performance of former occasions. She is supported by a strong co. this season; John E. Kellerd as Louis XVI put much force in his work. Kate Dalglish, Wadsworth Harris, Mark Fenton, Cassius Quimby, and Irving Brooks were excellent in their respective parts. The Evil Eye 18 drew a large house, giving satisfaction; Rosaire and Elliott as Nid and Nod did clever work. Al. H. Wilson was good. The rest of the cast was fair. Other People's Money 25. Stuart Robson 27. A Wise Woman Jan. 1. A Breach of Promise 4. A Black Sheep 8.——AUDITORIUM (H. G. Sommers, manager): A Child of the South 14 canceled. His Better Half 16 to fair business; some of the specialties were excellent, including the musical numbers of the five Nossen, but the farce is far from interesting. Jack and the Beanstalk 18. A Runaway Girl 20.——ITEMS: The Temple Quartette of Boston appeared at Notre Dame Theatre 16, giving a very pleasing programme.—Mr. and Mrs. Clarence Asbey, of this city, left for Boston 23 for four weeks on the Keith circuit in their moving statuary act.—The Oberlin College Glee Club gave an excellent concert 19 at the Auditorium to a large audience.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Deshon Opera co. 14-16 gave satisfaction in La Mascotte, Olivette, Said Pasha, and The Chimes of Normandy. William Hicks, Franklyn Fox, Nellie Wood, Myrtle Vane, and the Dempsey Sisters were exceptionally good. White's Faust delighted a large audience 18. Mr. White, Frank McDonald, and Olga Verne made hits. Two Jolly Rovers 28. Washburn's Minstrels Jan. 2. Fabio Romani 6.——GRAND OPERA HOUSE (John Brodie, manager): Dark.——ITEMS: Porter J. White ordered from the Pullman Palace Car Co. 18 a new private car to cost $10,000. The manufacturers say that it will be the finest theatrical car in the country. It will be called Beatrice Olga, after Mr. White's daughter.—The Elks gave their first ladies' social 15, entertaining 100 guests.—Manager Heineman, of the New Memorial Opera House, pronounces this the most successful season in his sixteen years as a manager.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Chattanooga 11; fair house; co. good. Bowers and Busby's Minstrels 13; fair business; performance not satisfactory. A Soldier's Sweetheart 16 to poor business; unsatisfactory performance. John Griffith in The Three Musketeers 18 to light business; performance fine. Davy Crockett 27. Murray and Mack 30. Washburn's Minstrels Jan. 4. A Wise Woman 6.

EVANSVILLE.—GRAND (King Cobbs, manager): Kelcey-Shannon co. in The Moth and the Flame 15 drew fair house; performance fair. Zaza 16. Mathews and Bulger 20. International Operatic co. 21. Creston Clarke 25.——PEOPLE'S (T. J. Groves, manager): A Milk White Flag 17 drew well; performance good. On the Wabash 24, 25. Kelly's Kids 31. Stetson's U. T. C. Jan. 1.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Zaza 13. Creston Clarke and a clever co. in The Last of His Race 11; delighted audience; first-class performance. Davy Crockett 19. Murray and Mack 27. Other People's Money 29. Otis Skinner 30. A Battle Scarred Hero Jan. 4.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): W. A. Quayle lectured 12 to large and pleased audience. A Child of the South failed to appear 15. Bert Coote Jan. 2. A Wise Woman 4.——ITEM: The Mendelssohn Quartette has changed its name to the Stephenson Quartette.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): The Little Minister 11. Chicago Symphony Orchestra to S. R. O. 13. On the Wabash 15; large audience; performance fair. International Operatic co. 19. A Merry Chase 25. Murray and Mack Jan. 5.

RICHMOND.—PHILLIPS OPERA HOUSE (Murray and Swisher, managers): Holden Comedy co. 11-16 in Nobody's Claim, A Barrel of Money, and The Denver Express.——ITEM: The New Gennert Theatre will open 22 with Otis Skinner in The Liars. Under the Red Robe 27. Stuart Robson 30.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, manager): Shore Acres pleased a good house 13. The Kelcey-Shannon co. presented The Moth and the Flame to large and enthusiastic audience 16. Bowers and Busby's Minstrels 18, 19; clever performances; good business.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Bowers and Busby's Minstrels 15 to good business. A Child of the South canceled. Mathews and Bulger 23. Maxwell Stock co. 28-30. The Katzenjammer Kids Jan. 5. A Wise Woman 11.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): A Pair of Black Eyes 13 pleased a fair sized audience. International Opera co. 22. On the Wabash 29.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Creston Clarke and Adelaide Prince in The Ragged Cavalier 14; fair business; fine performance. A Woman in the Case 29.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): White's Faust 22. Alexander Leonard co. 25-30. A Boy Wanted Jan. 3. A Gay Farmer 4.

ELKHART.—BUCKLIN OPERA HOUSE (D. B. Carpenter, manager): The Evil Eye pleased a good house 19. Al. H. Wilson, and Rosaire and Elliott are entitled to special mention.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Boston Ladies' Symphony Orchestra 25.——CARLISLE HALL (Carlisle Brothers, managers): Dark.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Peruchi-Beldini co. 11-16; good business; satisfaction given. The Little Minister 19. Murray and Mack 28.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Chattanooga 15; small house; co. fair. Seth Haskins 25. Other People's Money 28. A Boy Wanted Jan. 6.

NEW HARMONY.—THRALL'S OPERA HOUSE (T. Mumford, manager): A Pair of Black Eyes disappointed its audience 19.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Erwin Brothers' Novelty co. 11; poor performance; fair house. Salisbury Orchestra 20.

MISHAWAKA.—CENTURY THEATRE (Century Club, managers): Holden Comedy co. 18-20; good business.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): His Better Half 15; good house; excellent performance. Oberlin College Glee Club 20.

NOBLESVILLE.—WILD'S OPERA HOUSE (Leonard Wild, manager): A Child of the South 18 canceled.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Carrie Stanley Burns 14. A Soldier's Sweetheart 20. Other People's Money 23.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): John Griffith 20. Deshon Opera co. Jan. 1-3.

HAMMOND.—HOHMAN'S OPERA HOUSE (T. E. Bell, manager): A Bunch of Keys 27. Darkest Russia 31. A Black Sheep Jan. 7. Two Married Men 14.

LA FAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Zaza 14. Eldon's Comedians opened for a week 18 to good business.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, manager): A Woman in the Case 15; fair house; satisfaction given. Seth Haskins 23.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Montaville Flowers 12 did not appear. A Soldier's Sweetheart 25.

VINCENNES.—McJIMSEY'S THEATRE (Guy McJimsey, manager): The Little Minister 13. Zaza 15. On the Wabash 28. Kelly's Kids Jan. 1.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): White's Faust 20. Seth Haskins 28. Lorraine Hollis Jan. 8.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): A Merry Chase 21.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): McCarthy's Mishaps 12; crowded house; pleased audience. Millard's Minstrels 15; good business and performance.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): A Black Sheep 11; fair business. A Day and a Night 14; excellent performance; good audience. Willie Collier 19. Walker Whiteside 20, 21. Tim Murphy 25. A Colonial Girl 27. Lewis Morrison Jan. 1.——GRAND OPERA HOUSE (William Foster, manager): A Husband on Salary 11-13; poor performance. A Yenuine Yentleman 14-16; good business; pleasing performance. Ferris Comedians 18-23 in The Three Guardsmen, Greased Lightning, Lend Me Five Shillings, Article 47, and Monte Cristo. Finnigan's Ball 25-27. The Cherry Pickers 28-30. My Friend from India 1-3.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): A Day and a Night to fair business 13. Stetson's U. T. C. pleased large house 15. Chicago Stock co. 18-23. The Ottumwas 26.——ITEMS: Recitals by Clarence Eddy, of Chicago, 14, and Frank Nagel, Arthur Heft, Grant Hadley, and Louise Smith, of Des Moines, 15, had large and cultured audiences.—J. F. Jersey, manager of the Grand Opera House, is now lessee of the house, and will continue to conduct the theatre in his usual acceptable manner. He went to Burlington 14 to confer with the other theatrical managers of the State.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Katherine Oliver in reading from The Little Minister 12. Sowing the Wind 13; fair house and co. Scalchi Concert co. 14; good business; excellent concert. A Black Sheep 16; topheavy business; co. poor. The Cherry Pickers 18; light business; co. good. A Day and a Night 19; fair business. A Chinese Girl 22. This is a local talent performance, produced by E. T. Bigelow, of this place.——ITEMS: The Cherry Pickers rested here 18-23.—The old Davis Opera House will be used for a foot cycle rink the coming year.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Rentfrow's Pathfinders closed a week here 16 to rather light business. Repertoire: The Devil's Gold Mine, East Lynne, The Old Inventor, St. Valentine's Day, Below Zero, and The Crystal Slipper. A Yenuine Yentleman

17; satisfactory performance. A Day and a Night 18; light but enthusiastic audience. Hogan's Alley 24. Because She Loved Him So 25. The Nominee 27. His Better Half 28. Tim Murphy 29. A Breach of Promise 30.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): A Yenuine Yentleman 12 pleased a good house. Humpty Dumpty 13, 14; good houses; specialties very good. St. George Hussey 15 in The Wealthy Widow Wiggles seemed to please good house; Miss Hussey is good, but her support is hardly up to the standard. A Husband on Salary 16; performances indifferent. Vanity Fair 18. Edwin Markham 19. The Girl from Chili 23. A Breach of Promise 25. A Breezy Time 26. Lewis Morrison 30. A Trip to Chinatown Jan. 1.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Sowing the Wind 14. A Black Sheep 15; fair house; William DeVere received numerous encores; special mention should also be made of Lillie Kenwick. Willie Collier in Mr. Smooth 19; large audience; this was Mr. Collier's first appearance here, and he made a very favorable impression; the co. was the best seen here this season.——ITEM: The Elks will give a minstrel performance in January.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): A Day and a Night 14; big business; pleased audience. Fred Barton Stock co. canceled 18, 19. A Hot Old Time in Dixie canceled 21. Vanity Fair 22. Tim Murphy 26. My Friend from India 30. The Girl from Chili Jan 2. William Owen 4-6. A Black Heifer 8. The Cherry Pickers 9. Because She Loved Him So 10.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): This house will be formally opened 27 by Tim Murphy in The Carpet bagger. The advance seat sale, now in progress, testifies the public's appreciation of the owner's public spirit, in providing the city one of the finest theatres in the West. The opening will be the greatest social event known in the city in years.

FORT DODGE.—FESSLER OPERA HOUSE (C. H. Smith, manager): Ferris Comedians 10-16; packed houses; performances good. Repertoire: My Jim, A Rag Time Sport, The Brand of Cain, The Three Musketeers, An Innocent Sinner, and On the Ohio.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): A Black Sheep 13; good house; satisfaction given. A Day and a Night 20. Walker Whiteside 22. The Cherry Pickers 25. A Colonial Girl 26. Tim Murphy 28. A Breach of Promise 29.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): The Wealthy Widow Wiggles 14; good business; poor performance. A Breezy Time 25. A Romance of Coon Hollow Jan. 3.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): A Black Sheep 12 gave satisfaction to large audience. The Girl from Chili 18; good business. Elks' Minstrels 19. A Day and a Night 21. Walker Whiteside 25. The Cherry Pickers 26. A Breach of Promise 28.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): A Guilty Mother 13; light business. A Bunch of Keys 15; fair business. Stetson's U. T. C. 19; good house. A Yenuine Yentleman 20. Jack and the Beanstalk 21.

CHARLES CITY.—HILDRETH OPERA HOUSE C. H. Shaw, manager): Willard Dramatic co. 11-16 in A Woman's Devotion, Brother Against Brother, A North Carolina Girl, East Lynne, and Uncle Josh; fair business. The Danger Signal 30.

SIBLEY.—OPERA HOUSE (H. L. Emmert, manager): Karl Bayard Steers in Hazel Kirke, Ingomar, Mugg's Landing, and Bessie's Burglar 14-16; poor business; performances good, except Hazel Kirke. The Signal of Liberty 28.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Stetson's U. T. C. 12; large house; performance average. Fifty-first Iowa Band 16; enthusiastic audience. Aments' Vaudeville co. 20, 21. The Nominee 22.

DECORAH.—GRAND OPERA HOUSE (Weiser and Beal, managers): Sowing the Wind 15. Walker Whiteside 29.——STEYER'S OPERA HOUSE (George Higgins, manager): Dark.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Stetson's U. T. C. 14; large house; co. good. Myra Collins co. Jan. 1-6. A Black Heifer 9.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Vanity Fair 20. A Day and a Night 22. Walker Whiteside 23. The Telephone Girl Jan. 11.

FAIRFIELD.—GRAND OPERA HOUSE (Lave Thoma, manager): The Nominee 23. Vanity Fair Jan. 2. The Cherry Pickers 4. A Black Heifer 6. The Girl from Chile 8. William Owen 10.

GLENWOOD.—NEW THEATRE (C. G. Hanson, manager): Side Tracked 13; fair performance; good business. A Breezy Time 21.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Fifty-first Iowa Band 18; house packed; entertainment excellent.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): The Girl from Chile 17; good business.

GRINNELL.—PRESTON'S OPERA HOUSE (Harry Preston, manager): Finnigan's Ball 28. Frederick Bryton Jan 1-3.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): Walker Whiteside 29.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Dalrymple Comedy co. 11-15 to crowded houses. This is the first repertoire co. we have had this season, and popular prices and a good co. caught the people. W. H. Dalrymple as the star, is a very capable actor and is ably supported by H. S. Kingsley, Harry Burchell, Bertha Dalrymple, and Lorrance Lingsley. The co. carry a splendid wardrobe and good scenery. Mr. and Mrs. Sights close engagement with this co. at St. Joseph. Claud and Nellie MacArthur joined co. here. Mr. MacArthur will act as musical director and Mrs. MacArthur will take an important part in the cast. Lewis Morrison in Frederick the Great 16 to good houses. Mr. Morrison is popular here, and was called before the curtain after the third act. Costumes and scenery splendid. A strong cast includes Clarence J. Arper, George Foster Platt, Frank B. Fanning, Howard Scott, Will W. Craimans, Florence Roberts, Lorena Atwood, and Adele Clark.——ITEM: The Elks are arranging for their annual performance, which will be under the management of Dean Low, who has had charge of several amateur theatricals.

THOMAS B. HYATT.

PARSONS.—EDWARDS' OPERA HOUSE (Howard Graves, manager): Morrison's Faust entertained a large audience 11. Martin's U. T. C. 13; fair house. Side Tracked 20. Jeffries and Sharkey Fight Pictures 21. Joshua Simpkins 22. Monte Cristo 25. Morey Stock co. Jan. 1-6. Sweeney and Alvido's Minstrels 10. A Bunch of Keys 13. Corinne 16.

WICHITA.—CRAWFORD THEATRE (E. S. Martling, manager): The Spider and the Fly 18; good performance; large audience. Dobbins Brothers' U. T. C. 19; good performance; fair audience. Hunt Stock co. 21-23.——AUDITORIUM (C. W. Bitting, manager): Rabbi Emil G. Hirsh lectured 19 to a large audience.

ATCHISON.—THEATRE (John Seaton, manager): Walter Walker and Mildred St. Pierre, supported by an excellent co., presented The Nominee to a good house 15; audience pleased. Dalrymple Comedy co. played What Happened to Smith to a full house 18; fair performance. Same co. 25-30.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): The Spider and the Fly had a fair house 11. Vanity Fair gave a first-class performance to fair house 12. Thatcher and Wood co. presented The Other Girl, The Gipsy Girl, and The Avenger to light business 14-16; performances fair. Side Tracked 19. Sweeney and Alvido's Minstrels 22.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): A Yenuine Yentleman 6; good house; performance first-class. Jefferson Comedy co. in Rip Van Winkle 11; large house; good performance. Clark's Minstrels 12; small house; poor performance.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Walker Walker, with fair support, gave The Nominee 13. Mr. Walker made a most favorable impression upon a good house. Morrison's Faust 16; big business. Isaac Payton co. 18-23.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Chase-Lister co. 11-16, in For the Love of a Girl, In Illinois, East Lynne, The Crystal Cross, A Hot Time, and Monte Cristo; good co.; poor houses. Morrison's Faust 29. Grosjean's Comedians Jan. 1-6.

NEWTON.—RAGSDALE OPERA HOUSE (W. J. Puett, manager): Duncan Clark's Female Minstrels 11; poor house and performance. Morrison's Faust 15; good house; satisfaction given. Sweeney and Alvido's Minstrels 29.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Chase-Lister co. 18, 19. Redmond Dramatic co. 21-23. Morrison's Faust 28. A Bunch of Keys Jan. 4.

LEAVENWORTH.—NEW CRAWFORD THEATRE (M. J. Cunningham, manager): Side Tracked 17; fair business. Morrison's Faust 24. Emma Nevada 25.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Amos Gibson, manager): Martin's U. T. C. 11; big house; performance good. The Spider and the Fly 14; poor performance; poor house.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): The Spider and the Fly entertained a large audience 12. Maloney's Wedding 15; small house; co. fair. Side Tracked 23.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): University of Kansas Glee and Banjo Club 23. Sweeney and Alvido's Minstrels 28.

WELLINGTON.—WOODS OPERA HOUSE (Black and Martin, managers): Dark.——AUDITORIUUM (Charles J. Humphrey, manager): Dark.

LYONS.—BUTLER'S OPERA HOUSE (H. G. Doddridge, manager): Clarke's Female Minstrels to a deservedly small house 13.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): U. T. C. 16; good co.; fair business.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Morrison's Faust 12; good business; co. good. Morey Stock co. 18-23.

OTTAWA.—ROHRBAUGH THEATRE (G. F. Kaiser, manager): Monte Cristo 21.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): John Griffith in The Three Musketeers 11; large house; splendid performance. James K. Hackett in Rupert of Hentzau 14. Van Dyke and Eaton co. opened for a week 18 to packed house; good productions of Jack's Wife, Across the Trail, and A Noble Outcast were given the first half of week. Zaza 25.

WINCHESTER.—OPERA HOUSE (T. J. Bradley and Co. managers): John Griffith in The Three Musketeers 15; large house; excellent performance. Ex-Governor Bob Taylor 16; good house; audience pleased.

RICHMOND.—WHITE-BUSH OPERA HOUSE (White and Bush, managers): Bowers and Busby's Minstrels Jan. 1. Si Perkins 6. Uncle Josh Spruceby 10. A Woman in the Case 11. Murray Comedy co. 19-20.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Heffner, manager): John Griffith presented The Three Musketeers 12; performance splendid; business good. The Paiges 23.

MAYSVILLE.—OPERA HOUSE (I. D. Dye, manager): John Griffith in The Three Musketeers 16; excellent performance; good house. The Little Minister 27.

ASHLAND.—THE NEW ASHLAND (Bryan and Martin, managers): Stroh Opera co. 16 canceled. Don't Tell My Wife 19. The Paiges Jan. 1-6.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Buck, managers): Mathews and Bulger 22. On the Wabash 26. The Royal Box 29.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): The Real Widow Brown 15; fair house; performance good. Creston Clarke 26.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, manager): The Paiges 25-30.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): My Friend from India 12; good performance; slim attendance. The White Slave 13 pleased a small house. The Princess Bonnie (local) 15; S. R. O.; every one pleased. Ewing-Taylor co. in Leah the Forsaken 17; fair house; satisfaction given. Casey's Troubles 26. Andrews Opera co. Jan. 2. The Real Widow Brown 3. What Happened to Jones 4.

THIBODAUX.—OPERA HOUSE (F. L. Knobloch, manager): The Heart of Chicago 12; S. R. O.; good performance; receipts $321. Samuel and Dunning's Vaudeville co. 17; house fair; performance poor; curtain rung down by manager and money refunded. Corinne 20. Sheldon Stock co. 21-24. Rusco and Holland's Minstrels 27. Jolly Old Chums Jan. 3.

BATON ROUGE.—PIKE'S THEATRE: Bartow Brothers' Minstrels to good house 18. Harry Ward made a big hit.——ITEMS: The construction of the Elks' Opera House will begin Jan. 1.—Lodge 490, B. P. O. E., tendered an informal social to Elk members of Barlow Brothers' Minstrels.

NEW IBERIA.—VEAZEY OPERA HOUSE (Veazey Brothers, managers): Jefferson De Angelis in The Jolly Musketeer 13; good house; satisfied audience. Corinne 22. Two Merry Tramps 25. The White Slave 28. Richards and Pringle's Minstrels Jan. 1.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Two Merry Tramps 21. The Little Host 24.

MAINE.

PORTLAND.—THEATRE (M. J. Garrity, manager): Jessie Harcourt co. in Love and Law, The Gold King, The Captain's Mate, In Kentuck, The Pay Train, The Great Diamond Robbery, and Righted at Last 18-23; excellent business. Alma Chester co. 25-30.——JEFFERSON THEATRE (Fay Brothers and Hosford, managers): Second week of the Corse Payton Stock co. 18-23. Repertoire: On the Rappahannock, A Runaway Wife, East Lynne, The White Slave, Falsely Accused, The First Families of Virginia, Alone in London, The Banker's Daughter, and For His Sake; good attendance. A Hot Old Time 25.——ITEM: The Christmas MIRROR is admired by every one.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Alma Chester opened the second week of her season to a packed house, having presented during the week of 11-16 to large and enthusiastic audiences Dangers of a Great City, Herminie; or, The Cross of Gold, The Wages of Sin, Slaves of Gold, At Fort Bliss, The Gold Digger, Inshavogue, and Strife. This is Miss Chester's first season here, but her excellent work in connection with her fine supporting co. has firmly established her as a prime favorite. A Hot Old Time Jan. 1. Stetson's U. T. C. 4.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): The Sidewalks of New York 19; fair house. A Hot Old Time 27. Vogel and Deming's Minstrels 29. Joseph Greene co. Jan. 1-6. The Corner Grocery 8.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): The Sidewalks of New York 18; packed house; audience pleased. Vogel and Deming's Minstrels 28 canceled. Dad in Harness Jan. 6. The Irish Alderman 10. The Corner Grocery 15.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Vogel and Deming's Minstrels 28. A Hot Old Time 30. Dad in Harness Jan. 1. Corse Payton Stock co. 8-13.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Dark.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Little Irene Myers co. 11-16 to good business. Bills for the week: The Silver King, Outcasts of a Great City, The Burglar, The Two Orphans, Little Lord Fauntleroy, and The Black Flag. A Bachelor's Baby canceled 18. Robert B. Mantell 23.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Cantata, Golden Hair and Three Bears (local) to large and pleased audiences 8, 9. A Bachelor's Baby canceled 11. Thomas McClary to a fair audience 12; satisfactory entertainment.

MASSACHUSETTS.

LYNN.—THEATRE (Dodge and Harrison, managers): The Sidewalks of New York 14 pleased fair business. The Cuckoo 15. Vogel and Deming's Minstrels 16 gave satisfaction to large business. Katherine Rober 18-23; performances good; satisfactory business. The Clemenceau Case, Romeo and Juliet, Shall We Forgive Her, A Nutmeg Match, Madame Sans Gene, The Devil's Mine, and Killarney. Waite's Stock co. 25-30.——WATSON'S OPERA HOUSE (C. C. Stumm, manager): U. T. C. 14-16; fair business. Dewey's Reception 18-20 proved amusing to small business. Australian Beauties 21-23. A Grip of Steel 25-27. The Corner Grocery 28-30.——ITEM: The first of a series of Sunday night concerts was given at Watson's Opera House 17. Nellie Miles' Military Band, Madame Flower, and George H. Drumond appeared. After the concert, Proprietor W. B. Watson sent to the treasurer of the Lynn Hospital a check for the net receipts of the performance. In the accompanying letter, Mr. Watson expressed his thanks for the kindness shown Mr. Cash, an attache of the theatre, during his recent illness.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): At the White Horse Tavern entertained a houseful of guests 16 and proved a very pleasing comedy. Charles H. Bradshaw, Anne Sutherland, Adelaide Keim, Frederic Bond, and Fred Summerfield were particular favorites. Primrose and Dockstader's Minstrels canceled their Christmas date and Round New York in Eighty Minutes was secured, also for 26. Cumberland '61 28. The Girl in the Barracks 29. Modjeska 30.——WHITNEY'S AUDITORIUM (L. S. Wilder, lessee): Empire Stock co. booked for week 18 were closed after the first performance, which was The Gypsy Queen, owing to evident unpreparedness of co. The Vaudeville Club Minstrels, local amateurs, gave very creditable performance 19, the singing of James Donnelly, John Keyes, Willie O'Brien, the comedy work of Joe Finn, and the acrobatics of the Walker Brothers being features.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): Muldoon's Picnic 19, 20 gave satisfaction, although there was little merit in the performances. Ullie Akerstrom in My Mother-in-Law 23. The Sunshine of Paradise Alley 26. Dewey's Reception 28. The Irish Alderman 30.——WILSON THEATRE (Thomas Hanley, manager): Robin Hood, Jr. 19; audience pleased.——ITEMS: The Tufts College Glee, Mandolin and Guitar Club gave a delightful concert at Grand Army Hall 20 under auspices of W. R. C.—The Pirates of Penzance is being rehearsed by amateurs at Adams.—The Elks have moved into their new quarters.—The North Adams Sons of Veterans will shortly present Zephra.—Work on the new Richmond Theatre will be begun early in March.

FITCHBURG.—CUMINGS' THEATRE (George E. Sanderson, manager): The Real Widow Brown pleased a good sized audience 13; pleasing specialties. The Cuckoo 16. Hi Henry's Minstrels gave two good performances 18 to good business. Morton and Elliott present a decidedly novel musical turn, and the Couture Brothers give a very strong acrobatic act. George W. Wilson co. 25-30. Little Red Riding Hood Jan. 1.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): Vogel and Deming's Minstrels 14; first-class entertainment; good business. John Queen and Arthur Deming are the principals in a strong first part. The club swinging of Ollie Young was as enjoyable as ever. Stetson's U. T. C. 19; fair business. Corse Payton Southern Stock co. 25-30.

NEW BEDFORD.—THEATRE (William B. Cross, manager): The Elroy Stock co., headed by J. Harvey Cook and Lottie Church, closed a profitable week's engagement 16. Repertoire: The White Squadron, The Land of the Midnight Sun, Northern Lights, An Actor's Romance, The Midnight Alarm, She, The District Fair, The Police Patrol, and Mrs. Whitehouse. A Hot Old Time drew a large audience 20. The Span of Life 21. Katherine Rober co. 25-30.——ITEMS: J. Sydney Macy closed here 14 as business-manager for the Elroy Stock co., and H. W. Taylor was engaged to succeed him.—Mr. Cook and the male members of his co. were entertained 14 by Mayor Ashley and the Democratic Club of this city.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): The Real Widow Brown 12; small house; good co. U. T. C. 16; small house; poor production. Rice's Comedians opened for a week 18 to large and enthusiastic audience. The Corner Grocery 25. Culhane, Chace and Weston's Minstrels 27, 28. Corse Payton Stock co. Jan. 1-6.——ITEMS: Harry J. McGinnis, of Rice's Comedians co., was presented with a gold watch by the members of the Y. M. A.'s, of which association he is a member.—Kenney and Minnock, trick bicyclists, are just back from Lawrence, Mass.—Will Partello, of the Bennett and Moulton co., is visiting friends in the city.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Sawtelle Dramatic co. did fair business 11-16. Repertoire: The Victorian Cross, Across the Continent, May Blossom, A Wife's Victory, A Daughter of the Mine, Little Miss Military, Lady Lil, The Little Sinner, and The Midnight Flood. The Span of Life, with William Haworth and Leonora Gordon in the leading roles, pleased a fair house 19. Bennett and Moulton co. 25-Jan. 6.——OPERA HOUSE (I. W. Sanderson, manager): W. B. Watson's American Burlesquers did good business 11-13. Butterfly Burlesque co. 25-27.——ITEM: Villa Ross, of the Bennett and Moulton co., a resident of this city, visited her home during the co.'s lay-off 18-23.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Jeffries-Sharkey fight pictures 14-16; satisfactory business. George W. Wilson co. 18-23. Repertoire: Harbor Lights, The Great Diamond Robbery, Romany Rye, The Guv'nor, The Messenger from Jarvis Section, The Cricket on the Hearth, The Luck of the Factory Girl, Lady Deadlock's Secret, and Why Dudley was Hypnotized; small audiences. Ullie Akerstrom 25. Modjeska 29.——THE EMPIRE (T. F. Murray, manager): A Lion's Heart 14-16; large attendance; satisfactory performances. The Irish Alderman 25-27.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Because She Loved Him So 14. Culhane, Chace and Weston's Minstrels 15, 16 drew lightly. Elroy Stock co. 18 opened for a week. Repertoire: The White Squadron, The District Fair, The Land of the Midnight Sun, An Actor's Romance, The Police Patrol, The Midnight Alarm, Northern Lights, and She; business opened fair. The Span of Life 25. The Sidewalks of New York 28. West's Minstrels 30.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Jere McAuliffe Stock co. 18-23; light houses. E. V. Phelan Stock co. 25-30 in Held by the Enemy, Forgiven, As in a Looking Glass, Captain Swift, A Southern Romance, Monte Cristo, A Slave of the Czar, Lady Audley's Secret, The Wrong Captain Wright, and Forgiven.——MUSIC HALL: Fads and Follies 18-20; good business. High Rollers 21-23; good houses.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, manager): Grau Opera co. was billed to appear 18 in The Barber of Seville, but as the advance sale failed to reach the required $2,500, the engagement was declared off. 'Way Down East 25-30.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): How Hopper Was Side Tracked did a good ante-Christmas business 18-23. Skipped by the Light of the Moon 25-30.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): Rice's Comedians closed a week of light business 16. Vogel and Deming's Minstrels gave fair performance to fair house 19. The Corner Grocery 26. Culhane, Chace and Weston's Minstrels 29, 30.——ITEM: Marion and Pearl closed with Vogel and Deming's Minstrels 19.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): 'Way Down East was given by a good co. to large houses 14-16. Vogel and Deming's Minstrels gave an excellent performance to a small house 18. Stetson's U. T. C. 20. Skipped by the Light of the Moon 22, 23. Corse Payton's Stock co. 25-30. Frankie Carpenter Jan. 1-6.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Waite's Comedy co. closed its second week to good business 23. Jere McAuliffe's co. 25-30 in The Man-o'-War's Man, Niobe, The Fire Patrol, Southern Chimes, What Happened to Bones, The Lights o' London, Rip Van Winkle, and The Snares of New York.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): At the White Horse Tavern 15. Corse Payton's Southern Stock co. opened for a week 18. The Sunshine of Paradise Alley 25. Have You Seen Smith Jan. 4. Arizona 9. Diamond Brothers' Minstrels 10.

WESTFIELD.—OPERA HOUSE (C. Clinton Clark, manager): Banda Rossa 9 canceled. A Hot Old Time 11; big house; acceptable performance; audience pleased. The Real Widow Brown 16; fair house; enjoyable performance. Joseph Murphy in The Kerry Gow 20; slim house; performance good.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Culhane Chace and Weston's Minstrels pleased a large audience 20. Graham's Southern Specialty co. 25. 'Way Down East Jan. 10. Vogel and Deming's Minstrels 12.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Food Fair 11-16, with Madame Flower, Laura Comstock, and Baby Grace, drew crowded houses. Vogel and Deming's Minstrels 21. Middaugh's U. T. C. 25.

MARLBORO.—THEATRE (F. W. Riley, manager): The American Girl 13; good performance; good business. The Sidewalks of New York 16; good business; fair performance. The Prentice Trio 25. Waite Comedy co. Jan. 1-6. 'Way Down East 13.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Hi Henry's Minstrels pleased a large audience 15. Stetson's U. T. C. drew a good house 18; audience pleased. Howe's Moving Pictures 27, 28.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Joseph Murphy in The Kerry Gow 19 to poor house. Rice's Comedians 25-30. Faust Jan. 2. Hearts of the Blue Ridge 4.

MICHIGAN.

GRAND RAPIDS.—POWERS (O. Stair, manager): Hunting for Hawkins is a clever conceit, but displays some crudeness as yet. Eddie Girard and Edward Garvie were most amusing in their work and pleased a fair sized audience 12. The Evil Eye 21. Stuart Robson 25.——GRAND (O. Stair, manager): Two Little Vagrants paid its annual visit 14-16 and drew large and pleased audiences. Mildred Holland made her usual hit. America's Vaudeville Stars gave excellent performances 17-23 before good sized audiences. Apollo, the slack wire artist, is the best we have seen.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Hunting for Hawkins pleased a fair audience 14. Garvie and Girard were special favorites. America's Vaudeville Stars 15, 16; clever co., including Charles A. Gardner, the Carmen Sisters, and Aimee; fair houses. The Evil Eye 20. The Limited Mail 28.——GRAND OPERA HOUSE (Lee Getter, manager): Dr. Rucker's Comedians and U. T. C. 13-16 gave satisfaction to good business. Harry Shannon co. opened 18 for two weeks with The Lottery Ticket; fair business.

JACKSON.—ATHENAEUM (H. J. Porter, manager): A Texas Steer 12; S. R. O.; excellent performance. Rice and Cohen in Over the Fence 16 to well pleased house; fair attendance.——ITEM: The appearance of A Texas Steer 12 marked the first anniversary of the opening of the house, and each woman in attendance was presented with a souvenir. Manager Porter and his able assistant, Mr. Fred C. Felton, have given our citizens first-class attractions, and patronage has been liberal.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): The Three Musketeers 13 to a crowded house. Harry Glazer as D'Artagnan was excellent. Vance Comedy co. 14-16 in The Limited Mail, Patent Applied For, The Queen of the Circus, and The Hidden Hand gave satisfaction. Harrison J. Wolfe 19, 20. Bert Coote 25. The Turtle Jan. 1.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): The Three Musketeers with Harry Glazier in the title-role gave a pleasing presentation to fair business 14. Vance Comedy co. 18-20; average audiences. Harrison J. Wolfe 20. Benedict's Vaudeville Stars 25.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): A Texas Steer pleased a crowded house 13. John C. Rice and Sally Cohen in Over the Fence 15 delighted a fair house. Davy Crockett Jan. 1. A Contented Woman 4. Davidson Stock co. 8-13.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Hunting for Hawkins 16; fair business; play made a hit. The Pixies (local) 19, 20; big business. The Turtle 29. Bert Coote 23. Courtney Morgan co. Jan. 1-5. Kelly and Mason 6.

ADRIAN.—NEW CROSSWELL OPERA HOUSE C. D. Hardy, manager): Porter J. White 19 in Faust to a crowded house; satisfaction given. The Evil Eye 23. Vance Comedy co. 29, 30. William Morris 6. The Heart of Maryland 8.

PORT HURON.—CITY OPERA HOUSE (L. J. Bennett, manager): Harry Glazier in The Three Musketeers 15; fair house; performance good. Harrison J. Wolfe in The Corsican Brothers 18; fair business. Vivigraph 25. Bert Coote 27. The Turtle 30.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): A Texas Steer pleased a large audience 14. Francis Clement Kelley drew a full house 18. The Virginia Spy 19. Seth Haskins 22. Harrison J. Wolfe 28.

OWOSSO.—SALISBURY'S OPERA HOUSE (C. F. Salisbury, manager): The Limited Mail 13; good house; pleasing performance. Marks Brothers' co. 18-23.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Hunting for Hawkins 18 gave satisfaction to a fair house. Harrison J. Wolfe 29. Brown's in Town Jan. 5.

LANSING.—OPERA HOUSE (Fred. J. Williams, manager): Over the Fence to good business 14. Hunting for Hawkins to light house 15. Uncle Seth Haskins 28, 29 did fairly. Brown's in Town 28.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Harrison J. Wolfe in Hamlet pleased a fair sized house 15.

HILLSDALE.—UNDERWOOD OPERA HOUSE L. H. Frensdorf, manager): Harrison J. Wolfe 22. Maloney's Wedding 28.

MINNESOTA.

WASECA.—WARD'S OPERA HOUSE (F. W. Ward, manager): Passion Play 12; large house. Ward and White's Stock co. 18-20. London Glee Singers Jan. 4.——WASECA OPERA HOUSE (A. D. Goodman, manager): Dark.——ITEM: Manager Ward, of this city, and Manager White, of Faribault, have purchased the Kilfoil Stock co., playing The Signal of Liberty, and will put the co. on the road as Ward and White's Stock co., opening here 18.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): The Signal of Liberty 11; small business; mediocre performance. A Husband on Salary 27. Patricolo Concert co. 28. A Breezy Time Jan. 3. Maro 6. Walker Whiteside 8.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Neill Stock co. in A Bachelor's Romance 12; crowded house; best entertainment of the season. Hands Across the Sea 15; small house, poor performance.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): The Signal of Liberty changed route. Walker Whiteside 26.——ITEM: E. Fleicher, for many years doorkeeper at the Opera House, has gone to Chicago, where he has obtained a position.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, manager): Boston Ladies' Symphony Orchestra 16; fine concert; pleased audience; S. R. O. William Owen 26. A Breezy Time Jan. 8.

LUVERNE.—OPERA HOUSE (Laugharn and Campbell, managers): Werntz Brothers' dog and goat show 18; small house; poor performance. The Signal of Liberty 26.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Lecture, Stillwater Lyceum 15; crowded house. Passion Play Pictures 18.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Humpty pleased a fair audience 16.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Sowing the Wind 16. The Royal Box 18.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): The Signal of Liberty 25-27.

MISSISSIPPI.

PORT GIBSON.—OPERA HOUSE (J. R. Davidson, manager): Uncle Josh Spruceby 6; crowded house. Neil Litchfield and Joe F. Willard deserve mention. Barlow Brothers' Minstrels 16; fair house; co. good. Alba Heywood 22.

GREENVILLE.—LAKE'S OPERA HOUSE (H. E. March, manager): The White Slave to fair house 11. Walter Perkins and a clever co. amused a large audience 15 in My Friend from India. Alba Heywood 21. The Real Widow Brown 26.

COLUMBUS.—OPERA HOUSE (Gardner and Seleg, managers): Andrews Opera co. 14, 15, in Carmen and Martha; poor business; performance excellent.

YAZOO CITY.—CITIZENS' OPERA HOUSE (John Lear, manager): Wiedemann's Comedians closed a week 16. Louise Brehany Concert co. 29. The Real Widow Brown 30.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Jefferson De Angelis 15 in The Jolly Musketeer; excellent presentation; good house. Mabel Paige co. 18-23.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Field, manager): My Friend from India 13; good house. Andrews Opera co. 18, 19.

M'COMB CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): Andrews Opera co. 20. Peters Comedy co. Jan. 1-6.

MISSOURI.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Chase-Lister Theatre co. 11-16, presenting My Kentucky Home, The Pearl of Savoy, A Hot Time, After Twenty Years, Cyrano de Bergerac, Camille, and Our Bachelors to pleased houses. The Alpines in clever acrobatic work deserve especial mention. Two Married Men 20. Moreton Baker in Faust 29. Martin's U. T. C. 30.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Walter Walker in The Nominee 16 to poor business. Willie Collier 20. Jack and the Beanstalk 23. Lewis Morrison 25.——LYCEUM THEATRE (C. U. Philley, manager): Two Married Men 17; packed house. Dalrymple Comedy co. 18-23. My Friend from India 25. America's Vaudeville Stars 29-31.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Fred. Emerson Brooks Jan. 10. Oxford Musical Club 26.——AUDITORIUM (George Howe, manager): Carl Riedlesberger to good business 19. William H. Crawford failed to appear 15, being snow bound.——ITEM: Kate Ellis Reed's School of Dramatic Art will present As You Like It as their annual mid-Winter performance 22.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): A Day and a Night to good business 11. Two Jolly Rovers 13; poor business. A Guilty Mother to fair business 15. Stetson's U. T. C. 21. Jeffries-Sharkey pictures 23. Chase-Lister co. 25-30. His Better Half Jan. 2. Mathews and Bulger 3. The King of the Opium Ring 6.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Two Married Men 12; fair business; well balanced co. Vanity Fair 15; topheavy house. Carlin and Brown are very clever German comedians. Hans Hanson 25. Maloney's Wedding Jan. 4. My Friend from India 16.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): Columbia Stock co. 11-16; fair business, considering stormy weather. Repertoire: A Man of the People, Dad's Girl, The Middleman, Under the Magnolias, Ten Nights in a Barroom, and The Red Cross Nurse.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Lewis Morrison in Frederick the Great 13; fair business, considering severe storm; audience appreciative. Martin's U. T. C. 16, 17; good business. Jeffries and Sharkey fight pictures 18, 19. Side Tracked 24. Manhattan Stock co. 26-30.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): A Turkish Bath 14. The Two Johns, canceled without notice. Side Tracked 18. Thatcher-Wood co. 21, 22. Della Rocco co. 23. Maloney's Wedding 27. Carl Riedelsberger 18.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (J. V. Porter, manager): Real Widow Brown 18; large house; audience pleased. The Police Patrol 21. Andrews Opera co. Jan. 6.

WEBB CITY.—OPERA HOUSE (W. S. Montgomery, manager): Aunt Jerusha 10; S. R. O.; Vanity Fair 11; full house despite rainstorm and no electric lights.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stemund, manager): Vanity Fair 14; good performance; fair house. Sweeney and Alvido's Minstrels 21. Monte Cristo Jan. 2.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): Lewis Morrison in Frederick the Great 12; splendid performance; good house. My Friend from India 21.

LOUISIANA.—PARK'S OPERA HOUSE (E. A. Parks, manager): Sweeney and Alvido's Minstrels 14; good performance and business. Chase-Lister co. Jan. 8-13.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): The Real Thing 15 failed to appear. Sweeney and Alvido's Minstrels 18. Hans Hanson 21. Martin's U. T. C. 27.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Two Married Men 15; fair business, performance good. Warner Comedy co. Jan. 1-6.

FULTON.—GRAND OPERA HOUSE (Bolton and

Randolph, managers): Sweeney and Alvido's Minstrels 15 pleased capacity. Two Married Men 21.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Remember the Maine 10-12; fair business; co. well received. Beach and Bowers' Minstrels 17-19 opened to fair house 17. Neill Stock co. 20, 21, and 27-30. American Biograph 22. Why Smith Left Home 24-26. Brown's in Town 31-Jan. 1.——UNION FAMILY THEATRE (Dick P. Sutton, manager): Woodward Stock co. presented A Game of Cards and Pink Dominoes 17-23. The Pavements of Paris 24-30.——ITEM: A banquet will be given to James Neill by the Silver Bow Club.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Remember the Maine 13; light business; good scenic effects. Beach and Bowers' Minstrels 16: fair house; performance well received. At Gay Coney Island 18.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Beach and Bowers' Minstrels 13; pleasing performance; good house. Remember the Maine 16; fair performance and house. At Gay Coney Island 20.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): At Gay Coney Island 12; fair business; good performance. Neill Stock co. 19. Beach and Bowers' Minstrels 21.

HELENA.—MING'S OPERA HOUSE (J. T. Wilson, manager): Beach and Bowers' Minstrels 20. Neill Stock co. 22. Why Smith Left Home 24.

NEBRASKA.

FREMONT.—LOVE'S THEATRE (W. W. Irwin, manager): Robert Sherman Dramatic co. played The Man from Arkansas, La Belle Marie, and The Banks of Glendalough 11-13: poor houses and performances. General Gordon lectured 14 to a pleased audience. The Sherman co. was to play out the rest of the week, but Manager Irwin thought they were not "making good" and the house was closed in consequence. The Nominee 20. A Husband on Salary 22. The Telephone Girl 30. A Trip to Chinatown Jan. 2.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Walker Whiteside in Hamlet 13: representative audience; strong impersonation. The Nominee 21. A Trip to Chinatown 27. Lewis Morrison 28. A Colonial Girl Jan. 1. Jefferson Comedy co. 2. Because She Loved Him So. 5.——THE FUNKE (Crawford and Zehrung, managers): Bittner Theatre co. 18-23, opening in Jim the Penman. The Girl from Chili 25-27. A Romance of Coon Hollow 28-30. A Bunch of Keys Jan. 1-3.

GRAND ISLAND.—BARTENBACH'S OPERA OPERA HOUSE (H. J. Bartenbach, manager): Humpty Dumpty 12: fair business; performance first-class. A Breezy Time 15; good business: satisfaction given. Clara Thropp in A Doll's House 18; small but pleased audience. Jefferson Comedy co. Jan. 1. Clark and Scott's Minstrels 15. The Air Ship 18.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Walter Walker in The Nominee 19. A Romance of Coon Hollow 25. The Telephone Girl 28. Edwin Markham spoke on "The Man with the Hoe—the Poem and the problem" 16.——AUDITORIUM (G. L. Platt, manager): Dark.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): A Breezy Time 14: poor business; performance good. John Dillon in Bartlett's Road to Seltzerville 16; poor business; satisfaction given. Burke's U. T. C. Jan. 6. Blind Boone 8. His Better Half 11.——ITEM: John Dillon co. will rest at Hastings 18-23.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Bittner Theatre co. 14-16 in Jim the Penman, The Black Flag, A Married Man's Troubles, and All a Mistake; performance good 14; other nights poor. John Dillon 27.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): Walker Whiteside presented Hamlet 12 to a large audience; fine performance. Vanity Fair 16; fair house; pleased audience. The Nominee 18. Louis Morrison 26. A Trip to Chinatown 28.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers): Monte Cristo 9; fair business; good performance. A Husband on Salary 25.——STEELE'S OPERA HOUSE (A. V. Pease, manager): Dobbins' U. T. C. 14; fair business and performance.

CENTRAL CITY.—GRAND OPERA HOUSE (N. R. Persinger, manager): Side Tracked 7; business good; performance fair. The Bells 26.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Blind Boone 28. His Better Half Jan. 10.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): A Romance of Coon Hollow 26. Yon Yonson Jan. 13.

YORK.—AUDITORIUM (Huffman and Son, managers): Dark.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Katherine Rober finished a week 16 to packed houses; co. excellent. U. T. C. 23. The Sidewalks of New York 25.——PARK THEATRE (Ormsby A. Court, manager): On Land and Sea 14-16; poor business. High Rollers 18-20; good business. Fads and Follies 21-23. Bon Ton Burlesquers 25-27.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Dewey's Reception 16; good performance; fair house. The Sidewalks of New York 22. Stetson's U. T. C. 27. The Irish Alderman Jan. 4. Quo Vadis 18.——FOLSOM OPERA HOUSE (W. R. Lowe, manager): Walsh's Quincupleal 25-30.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Jessie Harcourt co. closed a week of good business 16. Vogel and Deming's Minstrels pleased a good house 20. A Hot Old Time 22.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): La Belle Russe 7: fine performance; light business. Shea-McAuliffe co. 11-16; excellent business. U. T. C. 25. The Cuckoo 30.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): E. V. Phelan Stock co. opened for a week 18 to large business.

NASHUA.—THEATRE (A. H. Davis, manager): Bennett and Moulton co. to good receipts 11-16. On Land and Sea pleased a fair house 18. U. T. C. 21.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Warde and Sackett's Comedians gave a very pleasing performance of A Bachelor's Honeymoon 14 to good business. Chauncey Olcott appeared in A Romance of Athlone 16. Bon Ton Stock co. opened 18 for a week to good business. Repertoire: The Black Flag, Moths of Society, The Census Taker, The Golden Giant, The Castaways, A Desperate Man, and The Middleman. At Piney Ridge 27. Uncle Josh Spruceby 28, 29.——ITEM: Charles Leybourne, of the Bon Ton Stock co., met with a serious accident here 18, striking and cracking his knee cap. His retirement for the season will probably be necessary.—James B. Durkin is taking Mr. Leybourne's roles and doing very well.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): Diamond Brothers' Minstrels 18-20; excellent performances; good sized audiences. The singing of Lawrence Diamond and Charles Close scored heavily. Quo Vadis 21-23. How Hopper Was Side-Tracked 25-27. What Happened to Jones 28-30.——OPERA HOUSE (John J. Goetchius, manager): Eight Bells 18-20; fair houses; co. pleasing. The Heart of Chicago 21-23.——ITEM: The friends of Charles Close, the bass singer of this city, presented him with a silver mounted umbrella during the engagement of Diamond Brothers' Minstrels at the Eden.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Dr. Jekyll and Mr. Hyde 19; poor house; co. fair. Local Minstrels 25. Owen Ferree's Vaudeville co. Jan. 1. Guy Brothers' Minstrels 8.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): The Heart of Chicago 18-20; fair business; co. fair. The Golden Chrysanthemum failed to appear 21-23. Cumberland '61 24-27. The Span of Life 28-30.

PLAINFIELD.—STILLMAN MUSIC HALL (Maze Edwards, manager): The Heart of Chicago 14; light house; co. good. Who Owns the Baby, canceled. Burrill Comedy co. 25-30.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The Heart of Chicago 12; large and pleased audience. Pinafore (local) 15; crowded house; good performance.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Guy Brothers' Minstrels 28. Manhattan Stock co. Jan. 1-6.

NEW MEXICO.

ALBUQUERQUE.—ORCHESTRION HALL (Chas. F. Riggs, manager): The Spider and Fly 24, 25. Paul Gilmore 29, 30. McCarthy's Mishaps 31, Jan. 1.——ITEMS: The stage of Orchestrion Hall has been renovated and enlarged so that the largest productions may be handled.—The New Opera House will open in March.

LAS VEGAS.—DUNCAN OPERA HOUSE (R. C. Pittenger, manager): The Spider and the Fly 22. Paul Gilmore 26, 27.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Hearts of Oak 14; good business. A Young Wife 15; good business. Macauley-Patton co. to satisfactory business 18-23 in The Minister's Son, Royal Rags, A Wasted Life, In Mizzoura, Hazel Kirke, Mr. Barleigh's Adventures, The Three Guardsmen, For a Woman's Sake, A Struggle for Gold, A Sly Old Fox, The Queen of Diamonds, and The Singing Teacher. Specialties were supplied by W. B. Patton, Clara Gilbert, Ed Tanner, The Little Patti, Clifford B. Smith, Geraldine Russell, the Dyffryn Trio, and Ethel Dyffryn. Diamond Brothers' Minstrels 25.——GLOBE THEATRE (E. L. Johnson, manager): Si Plunkard 21-23. Irwin Brothers' Burlesquers 25-27.——ITEMS: The Christmas MIRROR was displayed on the newsstands in this city on the morning of 20. At 1 o'clock every copy on every stand had been sold.—Manager E. L. Johnson, of the Globe, is the proud father of a son, born 18.—The Sorrows of Satan, which made such a good impression here 11, has been signed for the annual Elks' benefit.—John F. Tremain, of New York, formerly dramatic editor of the "Gazette," was a caller 20.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): A good co. presented The Great Ruby to fair sized houses 13, 14; scenery magnificent. Primrose and Dockstader's Minstrels pleased a large house 15. Hearts of Oak 25, 26. Fanny Rice 27. Columbia College Glee Club 28. Roland Reed 29, 30.——BASTABLE THEATRE (Sam S. Shubert, manager): At Piney Ridge drew well 14-16; performance good. Man's Enemy drew large upper houses 18-20 and proved satisfactory. A Man of Mystery 21-23. A Texas Steer 25-27. The Three Musketeers 28-30.——DUNFEE THEATRE (A. A. Graff, lessee; G. A. Edes, manager): Bon Ton Burlesquers 24-27.

MIDDLEPORT.—OPERA HOUSE (Hinckey and Vary, managers): J. E. Toole and capable co. 15, 16 presented The Gypsy German and Rip Van Winkle to fair houses. Remember the Maine 26. A Breezy Time Jan. 2.——ITEMS: Business is better here this season than for years. Our fifteen factories are all running.—Anson Varney, of Remember the Maine, passed through here 17 en route to Lock Haven to visit friends.—Colonel Jack Flaherty, late agent of Remember the Maine, has taken the business-management of E. D. Stair's The Three Musketeers co.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The Lobster 14 pleased a large audience. Guy Brothers' Minstrels 16 made their first visit and were greeted by a well filled house of delighted theatregoers. La Belle Russe 20, postponed. Josephine Sullivan, harpist, 21. Lincoln Brothers' Ten Nights in a Barroom 25. A Man of Mystery 26. Morrison's Faust 29. Hearts of the Blue Ridge Jan. 1.——BROADWAY THEATRE (George L. Corless, manager): Hi Henry's Minstrels 25.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Diamond Brothers' Minstrels gave satisfaction to good business 14. The olio hits were made by Frutchey, trick cyclist, and the Martino troupe of acrobats. Jacob Litt's excellent co. presented The Great Ruby in realistic style to a large and enthusiastic audience 16. Fanny Rice, supported by a fair co., opened her season in A Wonderful Woman 20 to medium business. Chauncey Olcott 22. Mr. and Mrs. Russ Whytal 25. George W. Wilson's co. Jan. 1-6.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Great Ruby had a packed house 15; first-class performance. Sorrows of Satan did good business 16; performance gave satisfaction. The Spooners opened 18 for a week in The Girl from Texas to a good sized audience. Since the opening business has been only fair. Repertoire: Trilby, The Wages of Sin, The Old Lime Kiln, Dr. Jekyll and Mr. Hyde, Hobson's Choice, The Judge's Wife, and The Pearl of Savoy. In Paradise 25.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): Gus Hill's Man's Enemy 15, 16 to fair business. Theodore Babcock was the star. The co. is far superior to the play. In Paradise 18, 19 to fair business. A Rag-Time Reception 25-27. Modjeska 28.——JACOBS' LYCEUM (H. R. Jacobs, manager): Wicked London 14-16; crowded houses; performances pleasing. Courted Into Court 18-20, with Clifford and Huth in the leading roles and a good support; business good, considering approaching holidays. On the Suwanee River 25-27.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): The Man of Mystery 18-20; fair business. Man's Enemy attracted remunerative houses 21-23. Wilbur Opera co. 25-30.——EMPIRE THEATRE (H. C. Jacobs, manager): J. E. Toole, supported by a fairly good co., appeared before good sized audiences 18-23 in Killarney and the Rhine and Rip Van Winkle. Big Sensation 25-30.——LYCEUM THEATRE (A. E. Wolff, manager): Roland Reed 25-27.

HUDSON.—OPERA HOUSE: Hudson Players (local) in Dandy Dick 19, 20 pleased two large audiences, it surpassing all former successes and increasing the popularity of the club among Hudson playgoers. All the members of the co. proved themselves actors of merit. The cast included Richard A. M. Deeley, Charles Esselstyn, O. H. Bradley, J. Frank Chace, Elbert Payne, R. A. Aitkin, T. A. Bennett, Mrs. O. H. Bradley, Mrs. Charles Esselstyn, Elizabeth B. Cady, and Lilian Du Bois.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadel, manager): Lester Walter Stock co. drew well 11-16; co. good. Repertoire: Prince of Russia, The Fatal Wedding, The Great North, In the Foothills, The Three Guardsmen, Across the Trail, and In Old New Hampshire. Mildred Novelty co. 18; poor business; co. fair. Diamond Brothers' Minstrels 22. Shantytown 25. Quo Vadis 26.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Maude Hillman co. 18-23 in Special Delivery, A Hidden Past, Guilty Without Crime, The Land of the Living, Charity Beas, Shaft No. 2, The New South, East Lynne, The Broker's Daughter, and Oliver Twist; co. and business good.——RAND'S OPERA HOUSE (Martin and Halligan, managers): Dark.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Hearts of Oak was fairly well received 13. The Sorrows of Satan drew a large house and pleased 14. A Young Wife gave satisfaction to good audiences 16. Wolford-Sheridan co. began a week's engagement in repertoire 18 before a large and pleased house. Morrison's Faust 25. A Trip to Coontown 26, 27.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Diamond Brothers' Minstrels 16; large and pleased audience. Chauncey Olcott 20, 21, in A Romance of Athlone. The Spooners 25-30. In Paradise Jan. 1. The Highwayman 6.——ITEM: Treasurer Gardner, of the Academy, is confined to his home with rheumatism.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Morrison's Faust 15 satisfied a fair audience. Devil's Auction 21. The Purple Lady 25. Hearts of Oak 27. The Three Musketeers Jan. 1. His Excellency the Governor 5. Herrmann the Great 16. Eight Bells 18.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Hearts of the Blue Ridge 15; light business; disappointed audience. Toll Gate Inn (return engagement) 16; medium house; meritorious performance. Fanny Rice in A Wonderful Woman 22. Maude Hillman co. 25-30.

WATERTOWN.—CITY OPERA HOUSE (E. M. Yates, manager): Toll Gate Inn 9; fair house; good co. Parker Concert co. 13; light house. In Paradise 16; poor house; co. good. Devil's Auction 20; good house. Si Perkins 25. A Trip to Coontown 28. A Texas Steer 29.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Guy Brothers' Minstrels gave satisfaction to fair business 12. Jeffries and Sharkey fight pictures 15; fair house. Robin Hood, Jr., amused a good audience 18. La Belle Russe 22. A Man of Mystery 25. Bon Ton Burlesquers 30.

YONKERS.—MUSIC HALL (William J. Bright, manager): The American Girl 15, with George F. Hall as leading comedian; small house; performance one of the best of the season. Chauncey Olcott 18, 19 in A Romance of Athlone. Sawtelle Dramatic co. 25-30. The Spooners Jan. 1-6.

ONEONTA.—NEW THEATRE (George B. Baird, manager): The Sorrows of Satan to capacity 15; strong co.; Charles Kent, Marie Curtis, and Emily Dodd were excellent. Hearts of Oak 18; good house; fair co. Morrison's Faust 28. Remember the Maine Jan. 6. The Heart of Chicago 12.

PENN YAN.—YATES LYCEUM (E. M. Groot, manager): Fabio Romani to a fair sized audience 9; performance good. The World Against Her 13; good business; satisfaction given. Jeffries-Sharkey Fight Pictures 21. Si Plunkard 25. Remember the Maine 29.

DUNKIRK.—GRAND OPERA HOUSE (Potter and Cook, managers): Otis Skinner in The Liars 18; fair house; excellent performance. What Happened to Jones Jan. 9. The Three Musketeers 16.——NELSON'S OPERA HOUSE (R. C. Lawrence, manager): A Wise Woman 14; crowded house; excellent attraction.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): Corse Payton Southern Stock co. closed a week 16 to good business. Philharmonic concert to good and pleased audience 18. Toll-Gate Inn 25. Morrison's Faust Jan. 1.

GLENS FALLS.—EMPIRE THEATRE (W. F. Bissell, manager): A Man of Mystery 27. Ten Nights in a Bar Room 30. James O'Neill Jan. 3.——OPERA HOUSE (F. E. Pruyn, manager): In Paradise 26. Hi Henry's Minstrels 27.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): A Young Wife (return date) 14. Hearts of Oak 21. Blue Jeans 22. In Paradise 28. The Adventures of Lady Ursula 29. A Texas Steer 30.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): La Belle Russe canceled 21. Daniel Sully canceled Jan. 2. Berry and Reed 11-13.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): In Paradise drew fair business 14, 15. Morrison's Faust packed the house 16; audience pleased. Hearts of Oak 28. James O'Neill 29.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Paul Kauvar drew a fair house 14; co. good. Hearts of Oak to a large and enthusiastic audience 20. Blue Jeans 23. Thomas E. Shea 25-30.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Hearts of Oak 16; small house. Si Plunkard 20; fair business. The Purple Lady 28. Sun's Minstrels Jan. 1.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Diamond Brothers' Minstrels 9. Chauncey Olcott 23. Quo Vadis 25. Wright's Comedians Jan. 10.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): Lincoln's Ten Nights in a Barroom 19; fair performance; fair business. Sandwick's Minstrels (local) 29. A Breezy Time Jan. 15.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Jeffries-Sharkey fight pictures 12 pleased a small house. The Purple Lady 26. Remember the Maine Jan. 5. What Happened to Jones 22.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Robin Hood, Jr., Burlesquers 15; good business; fair performance. La Belle Russe 23. De Ormond-Fuller co. 25-30.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Devil's Auction pleased a fair audience 19. A Texas Steer 28. A Trip to Coontown 29.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathaway, manager): Diamond Brothers Minstrels 21; good house; satisfaction given. A Hot Old Time in Dixie 25.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Sun's Minstrels Jan. 2. Monte Carlo Girls 13.

ALBION.—GRAND OPERA HOUSE (Rider and Hutchinson, managers): Remember the Maine 27. A Breezy Time Jan. 4.

WELLSVILLE.—BALDWIN'S THEATRE (F. A. Rathbone, manager): Si Plunkard 19. A Breezy Time 28. Blue Jeans 29.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager): Fanny Rice 26. Hearts of Oak 29. James O'Neill 30.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Laughlin, manager): Blue Jeans 19; fair house; well received. Remember the Maine 23.

RONDOUT.—LISCOMB'S OPERA HOUSE (G. C. Liscomb, manager): Guy Brothers' Minstrels delighted a large audience 19.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles A. Bird, manager): A Breezy Time 25. A Hot Old Time 27.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): Devil's Auction to good house 18; satisfactory performance. The Widow from the West 25.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Toll Gate Inn pleased a large audience. Blue Jeans 21. The Unknown 25.

LOCKPORT.—HODGE OPERA HOUSE (W. B. Leech, manager): Blue Jeans 18; fair business. Roland Reed 28.

COOPERSTOWN.—BOWNE OPERA HOUSE (Brainard and Gilbert, managers): Philalethean Glee Club 28.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Fanny Rice in A Wonderful Woman 21.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): What Happened to Jones Jan. 11.

NORTH CAROLINA.

NEW BERN.—MASONIC OPERA HOUSE (J. C. Green, manager): Concert by children of Oxford Orphan Asylum 15; small house. San Francisco Minstrels 16: S. R. O.; good performance.

FAYETTEVILLE.—F. L. L. I. OPERA HOUSE (J. G. Hollingsworth, manager): San Francisco Minstrels 19.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): The Hustler 16; poor business; performance poor.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): San Francisco Minstrels 18; small business; performance poor.

WINSTON.—OPERA HOUSE (J. C. Bessant, manager): Nashville Students 27.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Dark.

ELIZABETH.—ACADEMY OF MUSIC (Louis Selig, manager): Town Topics 28.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (G. P. Walker, manager): Neill Stock co. presented A Bachelor's Romance to packed house 11; receipts, $583.50; audience liberal with applause. Hands Across the Sea to small house 14; fair performance. St. George Hussey 22. Too Much Johnson 27. Sowing the Wind Jan. 1. London Life 3. Why Smith Left Home 5. Eugenie Blair 11.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Neill Stock co. in A Bachelor's Romance 13; crowded house; audience enthusiastic. Hands Across the Sea 16; fair house. Sowing the Wind 27. Too Much Johnson 29. Why Smith Left Home Jan. 1. London Life 4. Eugenie Blair 8. Brown's in Town 16.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Hands Across the Sea 13; fair business; co. fine. Too Much Johnson 26.

JAMESTOWN.—OPERA HOUSE (W. Secombe, manager): Dark.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): Julie Rive-King to light business 13. The Rounders to fair business 14. Dan Daly, R. F. Carroll, D. L. Don, Christie McDonald, Phyllis Rankin, and capable support gave an interesting and pleasing entertainment. James K. Hackett in Rupert of Hentzau to good business 15. The beautiful play was acceptably presented and handsomely mounted. Emma Nevada to light attendance 16. The great singer rendered a pleasing programme, and was liberal in encores. Maude Adams 26. Mlle. Fifi 27. Under the Red Robe 28-30. The Heart of Maryland Jan. 1. Stuart Robson 3. Rose Coghlan 6.——PARK THEATRE (Harry E. Feicht, manager): The Night Before Christmas 11-13; S. R. O. An interesting play finely presented. Fulgora's European-American Stars 14-16; S. R. O. The Hunting Trio, Barnes and Sisson, Brothers Forrest, Josephine Gassman, Little Fred, Billy Van, and Cook and Clinton composed, without exception, an aggregation of fine and clever specialty people.——MEMORIAL HALL (Soldier's Home): Herrmann entertained a packed house in his acts of legerdemain and illusions. J. W. WEIDNER.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Julie Rive-King, piano recital to small house 15.——LYCEUM THEATRE (Frank Burt, manager): The Great Train Robbery to fair business 14-16. The best features of the play were Frank O'Brien as the tramp, and the remarkable sharpshooting of H. B. Williams. Under the Red Robe 17-21.——BURT'S THEATRE (Frank Burt, manager): Twentieth Century Maids, with plenty of bright, catchy music, proved acceptable 14-16; business fair. Big Sensation, a combination of burlesque and vaudeville, fared rather poorly 17-21. Aside from the acrobatic work of Farnum and Nelson there was nothing worthy of note in the performance. C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): The Night Before Christmas 14 drew fair house and gave satisfaction. Hal Reid and Ralph Bell were particularly strong. Others worthy of special note are Herbert Pryor, Charles Ray, Arthur Magill, O. B. Collins, Charles Mylott, Harry Lamar, Bertha Belle Westbrook, Vivian Patee, Mrs. Frank Tannehill, Virginia Westbrook, Muriel and Irene Starr. A Milk White Flag 22.——ITEM: Charles A. Lacy has joined The Night Before Christmas as advance agent. W. H. McGOWN.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Elks' Entertainment 8, 9, a potpourri of good things, played to two good houses; receipts $800. Lottie De Muth, violinist, and co. 14; good house; receipts $356. Miss De Muth is a graduate of the Royal Conservatory of Music, Leipsic, and took first prize for both violin and piano. She will return to Germany Jan. 4 to continue her studies for three years longer. Miss De Muth was born in this city. Go-Won-Go Mohawk in Wep-Ton-No-Mah 15 pleased her audience greatly, that should have been larger. J. K. Emmet and Lottie Gilson 21. Al. G. Field's Minstrels 30. On the Stroke of Twelve Jan. 5.——ITEM: The Ohio Elks' Reunion will be held here in July, 1900.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): George Waverly Briggs lectured to a packed house 8. Hennessy Leroyle in Other People's Money delighted a good house 18. A Milk White Flag 21. Under the Red Robe 25. Fields' Minstrels 26. Mlle. Fifi 28. Leroy, Fox and Powell (return) 30.——BLACK'S OPERA HOUSE (Charles Bruner, manager): The King of the Opium Ring 18; packed house; co. good. Lorraine Hollis 25-27.——ITEMS: A reception was tendered C. A. Taylor, author of The King of the Opium Ring, and his co. after the performance 18 by Dr. and Mrs. L. E. Niles. Mr. Taylor was formerly a resident of this city.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Bert Coote in A Battle Scarred Hero 14; small but pleased audience. Two Married Men, changed date. A Merry Chase Jan. 1. Willard Newell 4-6. (Lyceum Course): Thalian Dramatic co. 19; fair audience; satisfactory entertainment. Ladies' Symphony Orchestra 16. (L. M. Luchs, manager): Robert B. Mantell in The Dagger and the Cross; large audience; first-class attraction. The Sporting Duchess 21, canceled. J. K. Emmet and Lottie Gilson 25. Herrmann the Great 29. Devil's Auction Jan. 10. The Adventure of Lady Ursula 15.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Herrmann the Great 14; small but pleased audience. Other People's Money 15; fair business; audience pleased. Elks' Minstrels 18, 19; S. R. O.; satisfactory performances. A Battle Scarred Hero 22. The Katzenjammer Kids 23. A Wise Woman 30.——ITEM: The Elks have secured National Hall for their headquarters, and the proceeds of the two entertainments will go toward remodeling and furnishing it.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Mlle. Fifi was presented by Marie Wainwright and excellent co. 16. Daniel R. Ryan co. 18-23 in A Celebrated Case, The Three Musketeers, The Fatal Wedding, Virginius, Ingomar, Camille, Withered Leaves, and Nita's First; Mr. Ryan, who played baseball here in 1898, is a local favorite.——ITEM: The wife of Manager Eugene Rook, who is in California for her health, is reported improved.—The Elks' social was held 18 and proved a success.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): A Rag-Time Reception 13 delighted a good sized audience. The Prodigal Father 27. Willard Newall co. Jan. 1-3. Wills Brothers 6.——BUCHER'S OPERA HOUSE (Gustav J. Sailer, manager): Keystone Dramatic co. 11-16 in Escaped from the Law, The Mystery of Woodlawn, and The Signal of Liberty pleased good houses. Boy Wanted 22. A Mixed Affair 27. A Gay Farmer 30. A Jolly Lot Jan. 1. A Merry Chase 4.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, sharing managers): Chicago Symphony Orchestra 15; large and pleased audience. Don't Tell My Wife 29. My Friend from India Jan. 6. A Gay Farmer 10. Stetson's U. T. C. 18. Murray and Mack 23. The Limited Mail 31.——ITEM: Oscar Lindsey, of this city, who is with McAdoo's Minstrels, at present in Tasmania, writes that business is S. R. O. everywhere. The co. are in the best of health and enjoying their trip.

CONNEAUT.—WELDON OPERA HOUSE (Carl Moore, manager): Basco 14; large and pleased audience. French Maids in Chinatown 18 did not appear. The Williams Stock co. 15 in Why Smith Left Home to small and disappointed house, and in A Fatal Wedding 16. Co. closed season here. Irving French co. 21-23, opening in A Runaway Wife. A Gay Farmer 25.——BALDWIN OPERA HOUSE (E. E. Baldwin, manager): Dark.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, manager): A Jolly Lot 16; poor attraction; small audience. A Battle Scarred Hero 20. Boston Opera co. 25-27. The Triple Alliance 29. The Prodigal Father 30.——PEOPLE'S THEATRE (Boyer and Venable, managers): Howard and Dorset co. 11-16 in The Mystery of Woodlawn, The Circus Girl, My Mother's Husband's Boy, The Senator's Daughter, The Heart of the Mountains, and The Two Orphans. Lorraine Hollis Jan. 1, 2. Alexander Leonard co. 8-14.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): Shore Acres 16; business good. Willard Newell co. 18-23 in The Middleman, The Silver Lining, The Operator, The Clemenceau Case, Cyrano de Bergerac, and The Fighting Parson. A Wise Woman 25. The Heart of Maryland 28. Al. G. Field's Minstrels 29.——MEMORIAL HALL (W. G. Riehl, manager): Chicago Symphony Orchestra pleased a large audience 14.

ASHTABULA.—AUDITORIUM (M. H. Haskell, manager): The Missouri Girl Jan. 4. The Bowery After Dark 9.——SMITH'S OPERA HOUSE (James L. Smith, manager): The Katzenjammer Kids 15, 16; fair business; excellent attraction. Irving French co. 18-20; fair business and attraction. Plays presented: A Runaway Wife, An Irishman's Trouble, O'Moore's Courtship. A Gay Farmer 26.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Holden Comedy co. pleased fair houses 11-16 in La Belle Marie, The Ranch King, Daughters of Corsica, A Bowery Boy, A Woman of the World, and The Crucifix. The King of the Opium Ring 19. A Battle Scarred Hero 21. P. J. White's Faust 25. Cornell Glee Club 28. Triple Alliance 31.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Other People's Money 12; good attendance; splendid attraction. Faust-Carr co. finished a three days' engagement 16; fair attendance and performance. Plays: The Middleman, The Vendetta, Camille, and Old Money Bags. The Missouri Girl 21.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Willard Newell co. closed a successful week 16. Repertoire: The Silver Lining, The Clemenceau Case, The Fighting Parson, The Operator, The Corsican Brothers, The Middleman and Cyrano de Bergerac. The Katzenjammer Kids 21, 22. Midnight in Chinatown 25. A Wise Woman 27.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Gus Pixley and Edith Kingsley made great hits in A Rag-Time Reception 16; business good; co. good. Royer Brothers gave satisfaction in Next Door 19; good co.; business good. Big Sensation 23. The Dazzler 28. The Missouri Girl Jan. 3.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): International Operatic co. gave satisfaction to a fair sized audience 12. The Katzenjammer Kids 14; fair business; audience pleased. Lorraine Hollis 18 in Forget Me Not; good attraction; poorly patronized. Fabio Romani 23.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): Gilmor-Hoeffler co. 12-16 opened to S. R. O.; rest of week poor houses. Plays presented: Forgiven, The Woman in Black, The Prince of Liars, The Inside Track, and The Black Flag. Kellar Jan. 3.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Bert Coote and a good co., including Julie Kingsley, in A Battle Scarred Hero 16; good house; best of satisfaction. The Little Minister 18. Lorraine Hollis 28-30. The Prodigal Father Jan. 1.

UPPER SANDUSKY.—McCONNELL'S NEW AUDITORIUM (Dr. R. N. McConnell, manager): A Rag Time Reception 12; packed house; general satisfaction. Herrmann the Great 16; good house; excellent performance. A Jolly Lot 23.

AKRON.—GRAND OPERA HOUSE (W. F. Stickle, manager): Delamater Comedy co. 18-20 failed to appear. The Heart of Maryland 21. Peck's Bad Boy 25. Field's Minstrels 28. A Mixed Affair 29. The Missouri Girl 30.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): International Operatic co. 14 gave satisfaction to fair business. Local Minstrels 18; crowded house; performance gave satisfaction. The Katzenjammer Kids 20; fair business.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Ten Nights in a Barroom 13; fair business; poor performance. Bert Coote in A Battle Scarred Hero 15; good business; excellent performance. Don't Tell My Wife 28.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Wills Brothers 14-16 to full houses. The Heart of Maryland 19, benefit K. of P., to capacity.——The Chapman Sisters joined Wills Brothers here.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): Robert B. Mantell 18 presented The Dagger and the Cross; large audience. A Wise Woman, auspices I. O. O. F., gave an excellent performance 19.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Hal Reid in The Night Before Christmas 15 drew well and gave a satisfactory performance. The King of the Opium Ring 20. Howard-Dorset co. 25-30.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Don't Tell My Wife 14; fair business; satisfactory performance. Ten Nights in a Barroom 19; poor business; mediocre performance.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Herrmann the Great gave satisfaction to small house 13. A Jolly Lot 19. A Wise Woman 29.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Turtle 13; fine performance; large audience. The Little Minister 14. The Heart of Maryland 22. Chattanooga 27.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Belle Archer and a most capable co. in A Contented Woman 18 delighted a large audience. Peck's Bad Boy 27. The Dazzler Jan. 5.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Why Brown Came Down 13; light business; good co. Chattanooga 16; small but pleased audience.——ITEM: J. M. Rieger has leased the Opera House.

GALLIPOLIS.—ARIEL OPERA HOUSE (M. F. Merriman, manager): Don't Tell My Wife 15; good house and co. Irene Taylor co. 18-20. Ten Nights in a Barroom 21. Next Door 26.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): The Night Before Christmas 19 canceled. A Young Wife 25. Fabio Romani 28. Over the Fence Jan. 1.

IRONTON.—MASONIC OPERA HOUSE (R. F. Ellsberry, manager): Ten Nights in a Barroom 18; large audience. Don't Tell My Wife 20; fair house; performance good. Next Door 30.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): The Little Minister 15. Holden Comedy co. 18-23 opened to large house in La Belle Marie. Chester DeVonde Stock co. 25-30.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): International Operatic co. 15 pleased a large audience. A Wise Woman 28.

FREMONT.—OPERA HOUSE (Helm and Haynes, managers): Egypta (local) 7-9; large houses pleased. Fabio Romani 23. Peck's Bad Boy Jan. 1.

MT. VERNON.—OPERA HOUSE (Scott and Clements, managers): Jeffries and Sharkey fight pictures drew a fair house 14. A Wise Woman 22.

MIDDLETOWN.—SORG OPERA HOUSE (Paul A. Sorg, manager): The Little Minister 16. A Milk White Flag 23. Under the Red Robe 26.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): A Wise Woman 20; large and pleased audience. The Missouri Girl 26. A Gay Farmer Jan. 4.

CARROLLTON.—GRAND OPERA HOUSE (Kem-

merer Brothers, managers): O'Hooligan's Masquerade 19 gave satisfaction to a small house.

BUCYRUS.—VOLLRATH OPERA HOUSE (V. R. Chesney, manager): The Little Minister 13. Chester De Vonde co. 18-23.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Sadie Raymond in The Missouri Girl pleased good house 18.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Will Timmermeister, manager): A Jolly Lot 18; good business.

CORNING.—MENOHAN'S OPERA HOUSE (John Menohan, manager): Watson Sisters 13; attraction poor; slim house.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Don't Tell My Wife 25.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Watson Sisters 21.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLZER OPERA HOUSE (O. V. Nix, manager): Under the Dome (return engagement) 10; large and appreciative audience. Millard's Minstrels 11; light house. The Spider and the Fly 17; good business.

ENID.—OPERA HOUSE (R. A. Wald, manager): Western Stars 18; large audience; satisfactory performance. Black 400 22.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Jules Grau Opera co. in Wang 11; full house; audience pleased. Eugenie Blair in A Lady of Quality 14; small but appreciative audience.

LA GRANDE.—STEWARD'S OPERA HOUSE Fred Moore, manager): Martin's U. T. C. 21.

BAKER CITY.—NICHOLS BROTHERS' OPERA HOUSE (Nichols Brothers, managers): Dark.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): My Friend from India played to a small house the second night 13, but notwithstanding gave a very clever performance. Anna Delong Martin presented her picture play of The Prisoner of Zenda to a large and appreciative audience 15. Duffy's Jubilee 16 was reported stranded one day before its date here. Nothing further has been heard from them. The Finish of Mr. Fresh 22. Macauley-Potter co. 25-30.——HERSKER'S OPERA HOUSE (John Hersker, manager): The Train Robbers gave their first performance here 15 to a fair sized house. The co. and play are very poor. The Witch's Secret 23.——ITEMS: Henry B. Bussing, advance man of Duffy's Jubilee, was left here without funds. Brother Red Men paid his bills and his fare to his home at Norwalk, Conn.—Frank Kane is visiting his parents here.
R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, manager): The Highwayman, benefit Elks, to S. R. O. 14; excellent co.; receipts $860.50. Russ Whytall in For Fair Virginia 16; fair houses; performances very good. Charles Cowles in A Country Merchant 18; poor house; good co. Rev. D. J. Stafford 20. Aubrey Dramatic co. 25-27. Huntley-Jackson co. Jan. 1-6. Blue Jeans 8. Chattanooga 11. The Heart of Chicago 13.——ITEMS: The Elks issued a handsome souvenir programme and had the Opera House decorated for their benefit.—The Pottsville Choral Union, 112 voices, will sing The Creation at the Academy Feb. 7.—The Allen Opera House at Tamaqua will be razed and the ground sold for building lots. This will leave Tamaqua without a theatre.—The Palace Theatre at Girardville was sold 15. Bondholders received 50 per cent. and shareholders nothing on their investment. It has never been a paying venture.—The Young Men's Republican Club of Mahanoy City has formed a minstrel troupe, and will perform in February at home Opera House and several towns in the county.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): My Friend from India, interpreted by a fair co., drew a light audience 14. Burrill Comedy co. pleased fair sized houses 18-23. Repertoire: The Ensign, Infatuation, A Flag of Truce, Saved from the Sea, Michael Strogoff, Paradise Regained, and Rip Van Winkle; some very good specialties were introduced. A Bachelor's Honeymoon 25. George W. Monroe 26. Kidnapped in New York 28. A Man of Affairs 29. The World Against her 30. Wolford-Sheridan Stock co. Jan. 1-6.——BIJOU THEATRE (John W. Hiemenz, manager): Cameron Clemens co. closed a week of fair business 16.——ITEM: Ad Stork, musical director of Thatcher's Minstrels, spent the week before Christmas at his home in this city, the co. resting that week.

NORRISTOWN.—GRAND OPERA HOUSE (J. E. Murphy, manager): Bon Ton Stock co. closed a week's engagement to S. R. O. 16. Plays presented last half of week: The Castaways, Moths of Society, and A Desperate Man. Livingston Barbour lectured 18 to large and pleased audience. Rev. Henry A. F. Hoyt lectured 21. The Sleeping City 25. Side Tracked Jan. 1. The Real Widow Brown 6. Huntley-Jackson co. 8-13.——ITEM: Manager J. E. Murphy, who has successfully conducted the Grand Opera House for the past twelve years, has leased the theatre to N. Appell, of Harrisburg, who will take possession on June 1, 1900. Manager Murphy states that after this season he will give his entire attention to his real estate interests.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Francis Wilson in Cyrano de Bergerac 19. The Highwayman 26. At Piney Ridge 29. Fanny Rice 30. Rose Melville Jan. 1.——ACADEMY OF MUSIC (N. E. Worman, manager): Bon Ton Stock co. Jan. 1-3. Human Hearts 4. The Heart of Chicago 5. Himmelein's Ideals 8-13.——ITEMS: John F. Fry, treasurer of the Lyric, after being confined for four weeks by a severed artery in his foot, has resumed his position in the box-office. Corse Payton and Etta Reed, who are filling the week of 18 at Bethlehem, are stopping at the Hotel Allen, of this city.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; H. R. Long, manager): Chauncey Olcott 14-15 played A Romance of Athlone. Brothers Byrne in Eight Bells 16; large and pleased audience. Francis Wilson and a good co. did the best they could with Cyrano de Bergerac 20. James O'Neill 25. At Piney Ridge 26. Fanny Rice 28. Blue Jeans 30.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. R. Long, manager): Lester Walter Stock co. produced to fair houses 18-25 The Fatal Wedding, In the Foothills, A Prince of Russia, Across the Trail, The Three Guardsmen, The Scarlet Circle, and The Great North; mediocre co. Elroy Stock co. 25-30.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Chauncey Olcott in A Romance of Athlone 13. Francis Wilson 21. At Piney Ridge 25. James O'Neill 26. Fanny Rice 29. The Princess Chic 30.——GRAND OPERA HOUSE (M. H. Burgunder, manager): Thomas E. Shea finished a week 16 to fair business, producing latter half of week, Sidney Carton, The Bells, The Slaves of Sin, and The Man o' War's Man. Elroy Stock co. opened for a week 18, producing first half of week, Friends, Northern Lights, and The Land of the Midnight Sun to good business for week before Christmas. Shannon of the Sixth 25-27. A Rag Time Reception 28-30.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): James O'Neill in The Musketeers 15; largest audience of season; excellent performance. The Knickerbockers 16; big business; satisfactory performance. The Dazzler 18-20 opened to good business; general satisfaction. A Hot Old Time 21. Ten Nights in a Barroom 23. The Streets of New York 25. A Lion's Heart 28. Palmer's U. T. C. 29-30.——OPERA HOUSE (J. G. Ellis, manager): The Girl from Chili 16; light house; fair performance. Cambria Stock co. (local) 19. Melrose Comedy co. (local) 20. Francis Wilson 23. Wilson Theatre co. 25-30.

BETHLEHEM.—OPERA HOUSE (F. L. Walters, manager): Corse Payton, Etta Reed, and an excellent co. began a week's engagement 18, packing the house to the doors. The repertoire announced includes The Parisian Princess, The Galley Slave, Jim the Penman, Romeo and Juliet, A Midnight Folly, Drifted Apart, The Plunger, Aristocracy, Diplomacy, A Gigantic Liar, and The Black Ruby. The Heart of Chicago 25. Side Tracked 26.——ITEM: Over twenty copies of the Christmas MIRROR were disposed of by News Agent Steinmiller in less than an hour after he received them.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): The Heart of Maryland 16; S. R. O.; excellent performance. Wills Brothers' co. 18, 19 in In Atlantic City and Two Old Cronies; good business and performances. Royer Brothers in Next Door 20; large house; fine performance. O'Hooligan's Masquerade 23. Passion Play pictures 25, 26. My Friend from India 27. Jeffries-Sharkey pictures 28. A Lion's Heart 30. Kidnapped in New York Jan. 1. Chester De Vonde co. 2. On the Stroke of Twelve 8. The World Against Her 10. A Jolly Lot 13. The Missouri Girl 15. A Merry Chase 18.

JEANNETTE.—BYERS' THEATRE (R. G. Curran, manager): My Friend from India pleased S. R. O. 16. Mitchell's All-Star Players opened for a week 18, presenting The Middleman to a fair audience; performance pleasing. Davis' U. T. C. 25. Sharkey-Jeffries pictures 26.——ITEMS: The Mirror Music and Comedy co. played to big business at Derry, Pa., 16, giving satisfaction.—The Harkness and Fox co. pleased a large house at Penn Station, Pa., 18.—Welsh Brothers' U. T. C. played to fair business at Derry 14.

PITTSTON.—MUSIC HALL (C. C. King, manager): Wolford and Sheridan Stock co. 11-16; good business and performances. Plays presented: The Parson's Wife, A Soldier of France, On the Mississippi, Lady Audley's Secret, The Octoroon, A Dark Secret, Miss Cleopatra, The Pulse of New York, Mystic Mountain, and A Silent Witness. Pleasing specialties were introduced by May Sailor and Stella Blair. Lester Walter Stock co. 25-30.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Burrill Comedy co. 11-16 in Saved from the Sea, The Ensign, Infatuation, A Flag of Truce, Paradise Regained, A Wife's Secret, Michael Strogoff, Rip Van Winkle, and East Lynne to good business; excellent co. Sun's Minstrels 19; fair and appreciative audience. Jeffries-Sharkey pictures 20; good audience. Francis Wilson 22.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Eight Bells 14 gave satisfaction to big business. Russ Whytal seemed to please a fair audience in For Fair Virginia 15. Charles Cowles presented A Country Merchant 19 to small house; poor performance. Little Trixie 25. McCauley-Patton co. Jan. 1-6.——ITEM: During the third act of Eight Bells John F. Byrne slipped and dislocated his knee cap. Though suffering extreme pain he finished the act.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): The Knickerbockers 14, 15; good business and performances. James O'Neill in The Musketeers 16; pleased audience; receipts $886. Mozart Symphony Club 18; crowded house. The Girl from Chili 19. A Hot Old Time 20. The Dazzler 25. Carl A. Haswin 27. Chattanooga Jan. 2. Make Way for the Ladies 3.——ITEM: Manager Mishler states that business this year is greater than ever before.

KITTANNING.—GRAND OPERA HOUSE (Charles W. Park, manager): Carner Stock co. to big business 18-23, giving satisfaction. Specialties by Webb and Wilmont, Caro Miller, the Major Sisters, and Stella Rhinehart, were excellent. Repertoire: Shadows of a Life, The Diamond Mystery, Old Cattaraugus, Brother Against Brother, Rip Van Winkle, and Saved by the Stars and Stripes.

KANE.—LYCEUM (A. B. Cohn, manager): J. K. Emmet and Lottie Gilson in Fritz in a Madhouse to S. R. O. 15. Mozart Symphony Club to pleased audience 20. The Girl from Chili 30. The American Girl Jan. 3. Irving French co. 4-6.——OPERA HOUSE (George H. Verbeck, manager): J. C. Lewis in Si Plunkard 16; packed house; good co. A Breezy Time 21.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appel, managers): For Fair Virginia was produced by a very good co. to a fair sized audience 14; the co. in its entirety compares very favorably with that of previous seasons, but the absence of Mrs. Russ Whytal is noticeable. Justin Adams lectured before a large audience 15. Tommy Shearer co. to fair business 18-23.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): The Girl from Chili 14; poor performance; small audience. My Friend from India 15 pleased a large audience. Robert B. Mantell in The Dagger and the Cross 20; splendid performance; S. R. O. Davis' U. T. C. 21. Palmer's U. T. C. 27. The Sporting Duchess Jan. 2.

GREENVILLE.—LAIRD'S OPERA HOUSE H. W. Holby, manager): Carner Stock co. 11-16 to crowded houses, giving satisfaction. J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 18 to capacity. Lottie Gilson was excellent, but rest of co. did not give satisfaction. Will Carleton 19; large audience. The Dazzler 26. Wilson Theatre co. Jan. 1-6.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): The Gems 18-23 in Only a Private, The Curse of Pride, The Octoroon, Her Double Life, The Diamond Necklace, The Way of the World, and The Banker's Victim to capacity; satisfaction given. The Girl from Chili 27. The American Girl Jan. 3. J. E. Toole 8.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Si Plunkard 11; big business; performance good. J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 13; large house; performance first-class. Palmer's U. T. C. 15; S. R. O.; performance poor. The Girl from Chili 26. Lincoln's Ten Nights in a Barroom 30.

SHENANDOAH.—THEATRE (Dan J. Ferguson, manager): Himmelein's Ideals 11-16 to big business in The Irish Hero, In the Heart of the Storm, Lost in New York, The Ladder of Life, The Devil's Mine, and The Census Taker. A Country Merchant 20 deserved a much better house.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): Uncle Josh Spruceby 15; crowded houses; performance good. Cameron Clemens co. opened for a week 18, presenting A Soldier of Fortune to small house; co. and performance fair; An American Girl 25. The Sleeping City 26-30.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Brothers Royer in Next Door were well received by a large audience 18. A Young Wife 19; performance excellent; attendance fair. The Turtle 25. Devil's Island 27. Jeffries-Sharkey fight pictures 29, 30.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F Osler, manager): Daniel Sully in O'Brien the Contractor 15; good business. Himmelein's Ideals 18-23; packed houses. Plays presented: In the Heart of the Storm, The Irish Hero, and Lost in New York first half of week.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Daniel Sully, in O'Brien the Contractor, pleased a packed house 14. Park Sisters to big house 15. Imperial Japanese co. 25. The American Girl 30. R. G. Hale and Gus Cohan co. 16-23 failed to appear.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, manager): Duffy's Jubilee 15 failed to appear. The World Against Her 20. The Gems 25-30. Shannon of the Sixth Jan. 3. The Gunner's Mate 5.

CORRY.—OPERA HOUSE (A. E. Weeks, manager): The Turtle 26. Irving French co. 28-30.——ITEM: Manager W. K. Stone has transferred his interests in the Corry Opera House to A. E. Weeks, who now assumes the sole management.

TITUSVILLE.—OPERA HOUSE (John Gohan, manager): The Prodigal Father 12; poor business; co. fair. Next Door 13; co. good; house topheavy. A Wise Woman 16; good business; co. good. Irving French co. 25-28.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Sevengala, hypnotist, 18-23 gave satisfaction to fair houses. The Dazzler 27. Jeffries-Sharkey fight pictures 28. Holden Comedy co. Jan. 1-6. Carner Stock co. 8-13.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): The Girl from Chili 15; fair business. Davis' U. T. C. 22; fair audiences and performances. A Lion's Heart 29. Lovett's Boston Stars 23.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): The Gems 11-16 opened to S. R. O. Repertoire: Only a Private, The Curse of Pride, The Way of the World, Her Double Life, A Heart of Fire, and The Octoroon; satisfaction given. Thomas McClary Jan. 1.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Tommy Shearer co. 11-16 to good business in A Day of Reckoning, The Girl from Porto Rico, The Son of Monte Cristo, and O'Flynn in Mexico. Satisfaction given.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): The Heart of Maryland pleased a large audience 14. The Turtle satisfied good business 15. Next Door to a large and pleased audience 16. A Guilty Mother Jan. 1. Field's Minstrels 6.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Duffy's Jubilee to a small house 14; performance poor. Jeffries-Sharkey pictures were poorly exhibited before a handful of spectators 15. The Heart of Chicago 26.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Huntley-Jackson Stock co. in The Fast Mail, The Tornado, The Defaulter, and For Liberty and Love 18-23.——GRAND OPERA HOUSE (George M. Miller, manager): Dark.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Will Carleton, lecturer 14; large and delighted audience. Side Tracked 29. Boston Banjo and Guitar Club 30. Shannon of the Sixth Jan. 1. The Real Widow Brown 5.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Lorraine Hollis 15, 16 in Forget Me Not and As in a Looking Glass; fair business; pleasing performances. J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 19; large audience.

WEST CHESTER.—Assembly Building (Davis Beaumont, manager): A Hot Old Time 19; performance excellent; small audience. What Happened to Jones 30.

DUNBAR.—WILLIAMS OPERA HOUSE (O. P. Clark, manager): O'Hooligan's Wedding 13, 14 opened to fair house; light attendance 14; performance not up to average. Welsh Brothers' U. T. C. 23.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. C. Thompson, manager): Palmer's U. T. C. to medium house 18. The Train Robbers 20; fair performance and house. Gus Cohan co. 28-30.

NORTH EAST.—SHORT'S OPERA HOUSE (F. C. Beecher, manager): The Hero of the Oregon 14; fair house; poor performance. Pennington's Dramatic co. Jan. 10.

HANOVER.—GRAND OPERA HOUSE (Harry C. Noell, manager): The Finish of Mr. Fresh 18 failed to appear. Agnes Wallace Villa 29. Oxford Glee Club 30.

M'KEESPORT.—WHITE'S OPERA HOUSE Frank D. Hunter, manager): Wills Brothers' co. 21-23 in In Atlantic City, Two Old Cronies, and Bosom Friends. Holden Comedy co. 25-30.

BRADFORD.—WAGNER OPERA HOUSE (F. W. Wagner, manager): Heart of Maryland 13 pleased good attendance A Breezy Time 20. Pelham Comedy co. 25-30. Keystone Dramatic co. Jan. 1-6.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): The World Against Her 18; fair house. Devil's Auction 23. A Trip to Coontown 25.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): A Wise Woman 15; large and pleased audience. J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 16; small business.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, manager): The Train Robbers gave a poor performance to a fair house 18. Duffy's Jubilee 22 canceled.

SCHUYLKILL HAVEN.—P. O. S. of A. OPERA HOUSE (Sam Cummings, manager): Charles Cowles in A Country Merchant 15; fair house; performance good.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): Oxford Musical Club 20. Carnet Stock co. 25-30. Welsh Brothers' U. T. C. Jan. 6. Sevengala, hypnotist, 8-13.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): Welsh Brothers' U. T. C. 16; S. R. O. A Clean Sweep 26.

WAYNESBURG.—OPERA HOUSE (Cooke and Mannell, managers): Guitar recital by Johnson Bane, assisted by Alfred Farland, banjoist, 15; fair house.

MINERSVILLE.—OPERA HOUSE (Charles F. Kear, manager): A Country Merchant 16; fair business; delighted audience. Barry's Gaiety Girls Jan. 6.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. Le Roy, manager): J. E. Toole in The Gypsy German 27.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): The Turtle 16; good performance; good business. O'Hooligan's Masquerade 22.

TYRONE.—ACADEMY OF MUSIC (H. M. Dry, manager): The Dazzler 18; good performance; crowded house.

BELLE VERNON.—OPERA HOUSE (C. C. Baird, manager): Wills Brothers in In Atlantic City 20; good house; first-class performance.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Sun's Minstrels 23. Si Plunkard 27. The American Girl Jan. 8.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Francis Wilson in Cyrano de Bergerac 18.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Morrison Comedy co. gave satisfaction to light business 11-16. Plays presented: The Girl from Mexico, A Country Romance, The Danger Signal, Fogg's Ferry, Blow for Blow, Blue Grass, and Dangers of a Great City. Leigh Morrison was unable to appear in any performance during the engagement here, he being confined at the hotel with an attack of tonsilitis.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Because She Loved Him So 15. A Hot Old Time (return) pleased a large audience 18. The Cuckoo 25. Graham's Southern Specialty co. 26. The Sidewalks of New York 28. Washburn's Minstrels Jan. 4. Joseph Murphy 5. Katherine Rober co., return, 8-13.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): The Irish Alderman 16; small house; good co. A Hot Old Time 19; fair house. Culhane, Chace and Weston's Minstrels 21. Muldoon's Picnic 25. Elroy Stock co. Jan. 1-6.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The Span of Life to large house 16; satisfaction given. True Irish Love 21 failed to appear. The Irish Alderman 30.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): The Corner Grocery 18-20; fair business; good performances.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): William Owen presented The Lady of Lyons, The Merchant of Venice, and David Garrick to fair business 11-13; deserving of better patronage. The Girl from Chili (return date) 15; good house; satisfaction given. The Wealthy Widow Wiggles 18. The Knowles 19. Lewis Morrison 29.

DEADWOOD.—OPERA HOUSE (H. O. Allen, manager): Clara Thropp in A Doll's House 15, and A Remedy for Divorce 16. Miss Thropp did excellent work and was well supported by Walter Greene; rest of support poor; small houses. Walter McDonald in Gilhooley's Reception 20. Ellis Brooks Concert co. 21. Beach and Bowers' Minstrels 25.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): The Wealthy Widow Wiggles 19.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Packard Opera co. closed a fairly successful engagement of one week 16 and left for Savannah. The Chapman-Warren co. opened for a week 18 to S. R. O. Repertoire announced: The Serpent's Coil, A True Kentuckian, Camille, Wanted a Wife, and My Lady Eulalie. Jefferson De Angelis 30. Zaza Jan 1.——ITEMS: Manager Will T. Keogh, of New York, is here to spend the Christmas holidays with his family.—Manager Charles Keogh has returned from a business trip to New York.

FLORENCE.—OPERA HOUSE (Fred Stalkley, manager): Charles J. Bayne lectured 4; full house; good lecture. Herald Square Opera co. 14; crowded house; performance good.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): The Hustler 15; fair business; performance fair. Boone Yaki co. 21, 22. Herald Square Opera co. 25. San Francisco Minstrels 30.

TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheets, managers): Kelcey-Shannon co. in The Moth and the Flame 13, 14; small but pleased houses. Mathews and Bulger 19. Jefferson De Angelis 22.——MASONIC THEATRE (T. J. Boyle, manager): Lambardi Italian Opera co. 11-16 presented Lucia Di Lammermoor, Carmen, The Barber of Seville, Il Trovatore, Norma, Mignon, and Cavalleria Rusticana; light but highly pleased audiences. All of the principals were pleasing, but especially Signorina Collamarina and Signor Russo, whose work in Carmen was very fine. A Country Visitor 20.——GRAND OPERA HOUSE (T. J. Boyle, manager): Jim the Penman by the stock co. drew well filled houses 11-16. The Silver King 18-23, with Baby Lund engaged for a second week, and Billy Carter and the Eddy Trio in the vaudeville numbers, opened to a good house.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Darkest Russia did fairly 13, 14. The Little Minister 15, 16. Jefferson De Angelis 20, 21.——GRAND OPERA HOUSE (Thomas J. Boyle, manager): The Burglar, with Baby Lewis as Editha and Fred Montague as the burglar drew well 18-23. The vaudeville bill included Drawee, Armstrong and Cassidy, and Al. Blanchard. For Christmas week Manager Boyle announces Little Lord Fauntleroy, with Baby Lewis in the title-role.——AUDITORIUM (Benjamin M. Stainback, manager): Leon Washburn's Minstrels pleased good audiences 18, 19.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Peters Comedy co. to good business 11-16. Repertoire: Mugg's Landing, The Moonshiners, Uncle Josh, Wanted a Papa, His Nibs the Baron, The Poor Mr. Rich, and A Booming Town. Madame Moran Olden, assisted by the Symphony Piano Quartette, gave a concert to large and delighted audience 18. Nashville Students 20.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): The Real Widow Brown 13; good business; performance excellent. A Country Visitor 18; performance good; business fair (rain). A Child of the South 27. Si Perkins Jan. 2. Louise Brehany Concert co. 9.

JACKSON.—PYTHIAN OPERA HOUSE (Collins, Parish and Co., managers): A Country Visitor 12; small house; poor performance. Washburn's Minstrels 13; small house; fine performance.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): Mahara's Minstrels 12; fair performance; small audience. Charles Dickson and an excellent co. 15, 16 presented Mistakes will Happen and Incog, preceded by a one-act curtain raiser, A Pressing Matter, to large and appreciative audiences. Hotel Topsy Turvy 18. The Air Ship 22.——ITEM: A Pressing Matter, a one-act curtain raiser by Brandon Hurst, was produced by the Charles Dickson co. 16 for the first time on any stage and scored a distinct success.
W. V. LYONS.

GALVESTON.—GRAND OPERA HOUSE: Jefferson De Angelis in The Jolly Musketeer crowded the Grand to the doors 12. The production was a treat in every way and justly merited the liberal praise bestowed. A Jay from Jaysville enjoyed fair patronage 13. The performance was in keeping with the reduced price. Two Merry Tramps 16 did a deservedly poor business. The Air Ship 17. Hotel Topsy Turvy 22, 23.
C. N. RHODE.

ABILENE.—LYCEUM THEATRE (Batjer and Saunderson, managers): Hoyt's Comedy co. opened for a week 11, turning people away three nights; performances satisfactory. Ethel Tucker, Nellie Diamond and H. B. Koch are deserving of special mention. Ruble Kreyer co. Jan. 1-6.——ITEMS: Pete and Claire Raymond, and F. G. Hubbard left the Hoyt Comedy co. here and Ethel Tucker, Barry Fuller, F. Sumpter Smith, and J. H. Mack joined.—The local management has been highly complimented by all visiting attractions upon the cleanliness and neatness of the house on both sides of the curtain.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Weis, manager): Money to Burn 10; fair play; light house. Professor Robertson 11 lectured to packed house. Cuba Libre (local) 12; pleased audience. Two Merry Tramps 13; poor performance; small house. The White Slave 17 was well presented to light house. The Air Ship 19. Hotel Topsy Turvy 20. A Jay from Jaysville 23. What Happened to Jones 24. Mistakes will Happen 25. Gorton's Minstrels 26. The Little Host 27. Baldwin-Melville co. 28-Jan. 3.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Charles Dickson and his excellent co. presented for the first time here Mistakes Will Happen 13 to well filled houses. Lansing Rowan divided honors with Mr. Dickson. Barney Ferguson presented McCarthy's Mishaps 14 to fair house. The White Slave was presented by the Campbell-Caldwell co. 15 to well filled house. Eddie Foy, with a fine support, presented Hotel Topsy Turvy 16 to well filled houses.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circus Co., lessees; E. Bergman, manager): Jefferson De Angelis, with an excellent supporting co., presented The Jolly Musketeer 11 to the largest house of the season; every one pleased. A Jay from Jaysville drew a fair house 14. The Air Ship 15, 16; satisfactory business. Two Merry Tramps 18. Hotel Topsy Turvy 21.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): American Biograph 14, 15 produced the Fitzsimmons and Jeffries contest to fair sized houses; entertainment average. Millard's Minstrels 16; small house; performance poor. Aunt Jerusha Jan. 6. What Happened to Jones 11. Beach and Bowers' Minstrels 15. Little Egypt co. 16.

BRENHAM.—RAND OPERA HOUSE (Alex Simon, manager): Two Merry Tramps 10; small house; fair performance. A Scrap of Paper (local) 15; crowded house. What Happened to Jones 29. Gorton's Minstrels 30. The Pay Train Jan. 1. Scott's Minstrels 9. Who is Who 13.

MARSHALL.—OPERA HOUSE (Livingstone and Wolz, managers): Ewing Taylor co. 11-16 in Money, Texas, Don Caesar de Bazan, Lost in London, Leah the Forsaken, Cyrano de Bergerac, A Social Fraud, and Fanchon, to S. R. O.; co. above the average. Under the Dome 18.

TYLER.—GRAND OPERA HOUSE (Hicks and Lindsey, managers): My Friend from India pleased a small audience 11. The Air Ship 12; good business; performance satisfactory. East Lynne to small house 14. Running Wild 18; fair business; performance passable.

DALLAS.—OPERA HOUSE (George Anzy, manager): Mistakes Will Happen 11; appreciative audience. The White Slave 14; fair business. Hotel Topsy Turvy 15, with Eddie Foy and other capable people, delighted a full house.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): The Pay Train 11, 12; small business; poor co. The Air Ship 13; good business; good performance with first-class specialties. East Lynne 15; small business; fair performance.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): Joshua Simpkins 7; good audience; performance fair. Uncle Josh Spruceby 14.——ITEM: Manager Carradine is having a new drop-curtain put in the Opera House.

CLARKSVILLE.—TERLING OPERA HOUSE (Charles O. Gaines, manager): The Pay Train to light business 14. Frank R. Robertson to packed house 15.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Mistakes Will Happen 14; large house; performance well received. Running Wild 20.

BRYAN.—GRAND OPERA HOUSE (John B. Mike, manager): The Hustler 6. R. B. Hubbard lectured 12. The Air Ship 14; performance good; small audience. A Jay from Jaysville 16; performance poor.

DENTON.—GRAHAM OPERA HOUSE (A. Caddell and Co., managers): Krouse-Taylor co. 18-23. A Jay from Jaysville 30. Hoyt's Comedy co. Jan. 1-6. Labadie's Faust 9. South Before the War 10.

EL PASO.—MYAR'S OPERA HOUSE (Samworth and Cassidy, managers): Paul Gilmore in The Dawn of Freedom 11; packed house. The Spider and the Fly 25.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Two Merry Tramps 12; slim crowd; poor attraction. The White Slave 16; fair house; performance satisfactory.

DENISON.—OPERA HOUSE (L. M. L. Eppstein, manager): Biograph co. 11, 12; fair business. Joshua Simpkins 13; small house; co. weak. Mahara's Minstrels 20.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Music Co., managers): Morrison's Faust 19. Casey's Troubles Jan. 5. Under the Dome 8. Aunt Jerusha 17.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): Maharah's Minstrels 14; full house; audience fairly pleased.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Joshua Simpkins 11; light business. The Little Host Jan. 5.

M'KINNEY.—HEARD'S OPERA HOUSE (Finberg and Dreeben, managers): Mahara's Minstrels 15 to $140. The Air Ship 27.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): In Old Kentucky 11, 12; good houses; good performance. Pudd'nhead Wilson 14-16; large and pleased audiences.——NEW GRAND THEATRE (M. E. Mulvey, manager): A Stranger in New York 11-13; packed houses; good performances.——ITEM: The Pudd'nhead Wilson co. will rest in this city 18-23 with friends.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Edward May and his co. gave an excellent presentation of Pudd'nhead Wilson 12; light house. Clara Thropp 23. Paul Gilmore Jan. 6. Murray and Mack 15.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Pudd'nhead Wilson 13; large house; performance good. Black Patti's Troubadours Jan. 10.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. S. Blanchard, manager): Kennedy Players 18-23 in Teddy Maguire, The Irish Duke, Woman Against Woman, The Midnight Express, The Two Thieves, East Lynne, The Good Little Bad Girl, and Ten Nights in a Barroom; opened to good houses and gave satisfaction.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): The Corner Grocery Jan. 19.——MUSIC HALL (Sar Lecture Course): Leland T. Powers 4. Robarts Harper 16. Fadette's Woman's Orchestra 26.

BARRE.—NEW OPERA HOUSE (W. W. Lapoint, manager): Devil's Auction, with many new features, gave satisfaction to good business 15. Passion Play Pictures 20. Kennedy's Players 25-30. James O'Neill Jan. 5.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Devil's Auction 16; packed houses. Modjeska in Mary Stuart 27. James O'Neill Jan. 5.——ITEM: Mrs. Walker spent last week in New York in the interest of her theatre.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): La Belle Russe 16 did not appear.

BELLOWS FALLS.—OPERA HOUSE: Bobby Shafter (local) 15, 16; small houses. Hi Henry's Minstrels 21; good house; performance fine.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Theodore G. Leath, manager): Town Topics 25. Charles Cowles in A Country Merchant 27. What Happened to Jones Jan. 1. The Purple Lady 2. Primrose and Dockstader's Minstrels 3.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Woodward-Warren co. opened for a week 18 in Beyond the City to a large and pleased audience. Nashville Students Jan. 1.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Paderewski 18. A Country Merchant 25.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Dark.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Fadette's Woman's Orchestra 21.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Sam T. Shaw co. 11-16 presented Held by the Enemy, Farmer Stebbins, The Westerner, A Message by Wire, Pink Dominoes, The Brand of Cain, and the Phoenix. The work of Sam T. Shaw and Nellie M. Shaw was good. Fair business. Why Smith Left Home 18, 19. At Gay Coney Island 22, 23.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Ivanhoe Dramatic co. (local) 19, canceled. Brown's in Town 25, canceled. Peck's Bad Boy Jan. 1. The Heart of Chicago 8. The Hottest Coon in Dixie 24.

TACOMA.—THEATRE (J. A. Wing, manager): Brown's in Town 9; fair house; co. good; play clean and funnily wholesome. A Hot Old Time 13 to medium attendance. The hot time was on the stage; the audience was cool.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stoger, manager): Dark.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): The Turtle 14; fair audience. Robert B. Mantell 15 in The Dagger and the Cross pleased a large audience. Davis' U. T. C. 16; light business. My Friend from India 25, 26. The Heart of Mary-

land 29. A Bachelor's Honeymoon 30. Herrmann the Great Jan. 1. J. K. Emmet and Lottie Gilson 3.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Isham's Octoroons 14-16; good business. The Prodigal Father 18-20; fair business. Next Door 21-23. Kidnapped in New York 25-27. A Guilty Mother 28-30. On the Stroke of Twelve 1-3.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Don't Tell My Wife 13; large house; fair performance. U. T. C. 14; big house; good performance. A Bachelor's Honeymoon Jan. 1. On the Stroke of Twelve 4. Washburn's Minstrels 10. Devil's Auction 11.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gallick, manager): Bert Coote in A Battle Scarred Hero 12; good co.; pleased audience. Powhatan (local) to big business 14, 15. Don't Tell My Wife 16; good performance; good house.

CLARKSBURG.—WADER'S GRAND OPERA HOUSE (L. S. Hornor, manager): Go-Wan-Go Mohawk in Wep-To-No-Mah gave a fair performance 14; small audience. Town Topics 16.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Royer Brothers 28. J. K. Emmet and Lottie Gilson 29.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): Welch Brothers' U. T. C. 19; good business. Charles Mortimer co. Jan. 1-6.

WISCONSIN.

WAUSAU.—ALEXANDER'S HALL (Harry B. Sutherland, manager): Elias Day to packed house 13. White Spear co. to good business 18.——COLUMBIA THEATRE (Harry B. Sutherland, manager): A Black Heifer 24, 25. Gaskell's Stock co. 1-3 in The World. The White Squadron, and How Smith Met Jones.——ITEM: Mr. Sutherland has leased the Alexander and will manage it as well as the Columbia.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Finnigan's 400 24. What Happened to Jones 25. A Yenuine Yentleman Jan. 1.——ITEM: The season thus far has been prosperous and bids fair to continue so. Factories are all running and few people are idle.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Tim Murphy in The Carpetbagger 12; medium house; performance excellent. Maloney's Wedding 16; full house; audience pleased. Grimes' Cellar Door 17; crowded house; performance good. What Happened to Jones 24.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Gaskell's Stock co. opened 18 for three nights, presenting The World to S. R. O. Other plays: Jack o' Diamonds, and The White Squadron. William Hawley Smith, lecturer, 21. The Great Northwest 22.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Humpty Dumpty 25. Sowing the Wind 26. A Day and a Night 28. The Nominee 30. The Wealthy Widow Wiggles Jan. 1. Walker Whiteside 4. Otis Skinner 5. Tim Murphy 12. The Little Minister 15.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Cherry Pickers 13; good performance; fair house. A Runaway Girl 16. A Black Sheep 19. Hogan's Alley 25. The Great Northwest 26. Walker Whiteside Jan. 1.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stussy Brothers, managers): Tim Murphy in The Carpetbagger 16; fair sized but enthusiastic audience. The Great Northwest to small business 18. A Day and a Night 27.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): The Great Northwest to small business 19. London Glee Singers 20. Hogan's Alley 30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Tim Murphy delighted a big house in The Carpetbagger 13. Bryan's Comedians opened for a week 18 to a big house.

BARABOO.—THE GRANDE (F. E. Shults, manager): Young Brothers' U. T. C. to large and appreciative audience 18. Schalchi Concert co. Jan. 2.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Jeffries-Sharkey pictures 25. A Black Heifer 26.

APPLETON.—OPERA HOUSE (John W. Thickens, manager): The Great Northwest 21. The Black Heifer 23.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Tim Murphy in The Carpetbagger 15; medium business.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Blitz 19; light business. Hogan's Alley 27. A Black Heifer 29. Patricolo Concert co. Jan. 8.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): A Black Sheep 20. The World 22.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Dark.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Dark.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, manager): Sharkey-Fitzsimmons pictures 26.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): Humpty Dumpty 11; crowded house; every one pleased. A Stranger in New York 16; S. R. O.; enthusiastic reception. A Breach of Promise 18. Clara Thropp 20. The Telephone Girl 25. Pudd'nhead Wilson 29.

LARAMIE.—MAENNERCHOR HALL (William Marquardt, manager): A Stranger in New York 15; fair business; co. excellent.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Modjeska 14-16 did fair business. Her work in Marie Antoinette was excellent. Mary Stuart was not so well received. Much Ado About Nothing and Macbeth were handsomely staged and pleased. Dark 18-23. Julia Arthur 25-30.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): Devil's Island 18-23 to good business. The mechanical effects are wonderful, and the co competent. Andrew Mack 25-30. The Dairy Farm 1-6.——PRINCESS THEATRE (Robert Cummings, manager): Our Flat 18-23 was produced by the Stock co. to good business, and the change to farce after several weeks of more serious plays was welcomed. Lester Lonergan and Florence Stone gave creditable performances.——MASSEY MUSIC HALL (I. E. Suckling, manager): The Messiah 14 filled the immense building, and the performance was a memorable one. The soloists, Dr. R. Merrill Hopkins, Eileen Millet, Julie Wyman, Louise Craig, and Robert Burton, were enthusiastically received, while the chorus was magnificent. Joseffy 18 drew a cultured audience on his first appearance here, and the scholarly technique and the fine emotional qualities of his playing delighted his hearers.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Grand concert in aid of British Mansion House Fund 5 (local) netted $1,400. Mrs. Tomkinson, who recited Kipling's "The Absent-Minded Beggar," was greeted with a shower of silver and notes thrown on the stage. Why Smith Left Home 9; good performance; full house. Brown's in Town 14; fair performance; fair business. Songs by Jessie Mae Hall gave satisfaction. A Hot Old Time 20. At Gay Coney Island 28.——ALHAMBRA THEATRE: Philharmonic Society concert under Adolf Gregory 13; first rate performance. Therese (local) 15.——SAVOY THEATRE: Good vaudeville bill 10-16. Alice Raymond, cornetist, made a splendid hit.

WINNIPEG.—THEATRE (C. P. Walker, manager): R. E. French Dramatic co. 11, 12 in Hands Across the Sea; performance average. Cinderella (local) 15, 16; large houses. Too Much Johnson 25. Owen A. Smiley 26. The Sleeping Beauty 27, 28. Sowing the Wind 29, 30. London Life Jan. 1, 2. Why Smith Left Home 3, 4. Eugenie Blair 9, 10.——GRAND (W. H. Seach, manager): Valentine Stock co. closed twelve weeks' engagement 18 with Mr. Barnes of New York. Manzelle occupied the boards the preceding week. Pulls Hypnotic co. 21-23.——ITEM: Pauline Johnson left for Toronto 18 to give patriotic recitals, after which she will appear at Keith's, New York.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Ottawa Amateur Orchestral concert 19, with Ruby Cutter, soprano; J. B. Dubois, violoncellist, and Miss L. McLaren, violinist, as soloists; large audience. Modjeska in Much Ado About Nothing, Macbeth, and Marie Antoinette 25-26. Watkin Mills 27.——GRAND OPERA HOUSE (Joseph Frank, manager): Anna Eva Fay 18-23. Robinson Opera co. 25-30.——ITEMS: Madame Modjeska and her co. are resting here week 18-23.—Manager Drowne, of the Russell Theatre, is in New York booking.

QUEBEC.—ACADEMY OF MUSIC (A. D. Charlebois, proprietor; Ed. Varney, Jr., manager): Rosario 14; good house. Paul Kauvar 25-27.——GAIETY: The John E. Young Opera co. opened 18 to a packed house with a good performance of Said Pasha. Among the principals are Minnie Jarboe, John E. Young, Tom Whyte, an old favorite here, Mamie Scott, Laura Russell, Minnie Arling, Robert Dunbar, George Omli, Victor De Lacy, and Charles Hubbard. Same co. 25-30.

ST. THOMAS.—OPERA HOUSE (A. McVean, manager): What Happened to Jones 13; small house owing to play having been presented by an inferior co. last season; audience so well pleased that return engagement has been booked for 26.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Toronto University Harmonic Club 20.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): What Happened to Jones pleased a good house 15. John Griffith 21. Why Smith Left Home 25. Fabio Romani Jan. 1. Marks Brothers' co. 8-13.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Henry Glazier in The Three Musketeers 16; satisfactory performance; fair business. John Griffith 22. Why Smith Left Home 23. Devil's Island 25. Lyceum Stock co. 26-30. What Happened to Jones Jan. 1.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): My Mother-in-Law (local) 15; large and pleased audience. Harper's Minstrels 25. John Griffith Jan. 3. Lyceum co. 5. A Trip to Coontown 10.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): Motograph 14-16 to rather light houses; pictures not up to expectations. U. T. C. 23. John Griffith 27.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Biograph 14-16; fair houses; satisfaction given. Lyceum Theatre co. Jan. 8. A Trip to Coontown 13.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Dubois, representative): University Glee Club to fair business 18. John Griffith 25.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Why Smith Left Home 8; good play; large house. Anderson Theatre co. 25-30.

PETROLEA.—VICTORIA OPERA HOUSE (H. Smiley, manager): Why Smith Left Home 19; fair house; audience pleased.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): John Griffith 26.

KINGSTON.—VICTORIA THEATRE (J. W. Fralick, manager): Biograph 14, 15; good audiences.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Wheeling, W. Va., Dec. 30, Parkersburg Jan. 1.
A BLACK HEIFER (Charles Peters, acting mgr.): Rhinelander, Wis., Dec. 26, Kaukauna 27, Waupun 28, Ripon 29, Peru, Ill., 31, Kewanee Jan. 1, Monmouth 2, Fort Madison, Ia., 3, Mt. Pleasant 4, Fairfield 6, Oskaloosa 8, Centerville 9.
A BLACK SHEEP: Milwaukee, Wis., Dec. 25-30, South Bend, Ind., Jan. 8.
A BOY WANTED: Dunkirk, Ind., Jan. 3.
A BREACH OF PROMISE: Ft. Dodge, Ia., Dec. 26, Des Moines 27, Marshalltown 28, Cedar Rapids 29, Davenport 30, Dubuque Jan. 1, South Bend, Ind., 4.
A BREEZY TIME (Eastern; Fitz and Webster, mgrs.): Warsaw, N. Y., Dec. 26, Mt. Morris 27, Wellsville 28, Middleport Jan. 2, Albion 4.
A BREEZY TIME (Western, Fitz and Webster, mgrs.): Sioux City, Ia., Dec. 26, Lemars 27, Cherokee 28, Ft. Dodge 29, Eagle Grove 30, St. Peter, Minn., Jan. 8.
A BUNCH OF KEYS (Gus Bothner, mgr.): Sycamore, Ill., Dec. 26, Spring Valley 27, Sterling 28, Clinton, Ia., 29, Missouri Valley 30, Council Bluffs 31, Lincoln, Neb., Jan. 1-3, Junction City, Kan., 4.
A CHILD OF THE SOUTH (Brady and Rogers, mgrs.): Hopkinsville, Ky., Dec. 26, Clarksville, Tenn., 27, Paducah, Ky., 28, Fulton 29, Mound City 30, Newport, Ark., Jan. 4.
A CHINESE ROMANCE: Montreal, Can., Dec. 25-30.
A COLONIAL GIRL (Daniel Frohman, mgr.): Cedar Rapids, Ia., Dec. 26, Des Moines 27, Omaha, Neb., 28-30, Lincoln Jan. 1, St. Joseph, Mo., 2, Atchison, Kan., 3, Kansas City 4-6.
A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.: Detroit, Mich., Dec. 25-30, Toledo, O., 31-Jan. 3, Grand Rapids, Mich., 5, 6, Bay City 8, Saginaw 9, Port Huron 10, Ypsilanti 11, Ann Arbor 12, Jackson 13.
A DAY AND A NIGHT (Harry Phillips, mgr.): Eau Claire, Wis., Dec. 27, W. Superior 28.
A FEMALE DRUMMER: Philadelphia, Pa., Dec. 25-30.
A GAY FARMER: Ashtabula, O., Dec. 26, Massillon 30, Dunkirk, Ind., Jan. 4, Delaware, O., 10.
A GRIP OF STEEL (H. Bradley Etling, bus.-mgr.): Lynn, Mass., Dec. 25-30.
A GUILTY MOTHER (Henry Myers, mgr.): Wheeling, W. Va., Dec. 28-30, New Castle, Pa., Jan. 1.
A HOT OLD TIME (The Rays): Pittsburg, Pa., Dec. 25-30.
A HOT OLD TIME (Eastern; E. A. Braden, mgr.): Portland, Me., Dec. 25, 26, Bangor Jan. 1.
A HOT OLD TIME (Western): Portland, Ore., Dec. 25-30, Salem Jan. 1-6, Sacramento, Cal., 8, 9, Stockton 10, San Jose 11, 12, Oakland 13.
A HUSBAND ON SALARY: Fairfield, Neb., Dec. 26, St. Paul 27, Shelton 30, Kearney Jan. 1, No. Platte 3, Sterling 5, Ft. Collins 6.
A JOLLY LOT (Charles E. Rose, mgr.): Massillon, O., Jan. 1.
A LADY OF QUALITY (Eugenie Blair; Henri Gressitt, mgr.): Spokane, Wash., Dec. 27, 28, Anaconda, Mont., Jan. 1, Butte 2-4, Fargo, N. D., 8, Grand Forks 11.
A MAN OF AFFAIRS: Lancaster, Pa., Dec. 29.
A MAN OF MYSTERY (E. N. McDowell, mgr.): Saratoga, N. Y., Dec. 26, Glens Falls 27, Schenectady 28, Cohoes 29, Utica 30, Holyoke, Mass., Jan. 1-3, Lowell 4-6, Manchester, N. H., 8-10, Lynn, Mass., 11-13.
A MERRY CHASE (Lyman Brothers): Lawrenceburg, Ind., Dec. 26, Wilmington, O., 27, Chillicothe 28, Lancaster 29, Athens 30, Marietta Jan. 1, Cambridge 2, Coshocton 3, Massillon 4, Carrollton 5, Canal Dover 6, Steubenville 8, Wellsburg, W. Va., 9, Martin's Ferry, O., 10.
A MILK WHITE FLAG: Cincinnati, O., Dec. 25-30, Milwaukee, Wis., Jan. 1-6.
A MIXED AFFAIR: Massillon, O., Dec. 27, Akron 29.
A PAIR OF BLACK EYES (Betts and Patee, mgrs.): Effingham, Ill., Dec. 27, Pana 28, Taylorville 29, Mason City, Ia., 30, Lincoln, Ill., Jan. 1, Lewistown 2, Peoria 3, Galesburg 4, Monmouth 5, Bushnell 6, Virginia 8, Jacksonville 9, Litchfield 10, Edwardsville 11, Waterloo 12, Belleville 13, 14.
A RAG TIME RECEPTION (Grahame and Bromilow, mgrs.): Albany, N. Y., Dec. 25-27.
A ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Wahoo, Neb., Dec. 26, David City 27, Lincoln 28-30.
A RUNAWAY GIRL: Cincinnati, O., Dec. 25-30, Toledo Jan. 1.
A STRANGER IN A STRANGE LAND: Brooklyn, N. Y., Dec. 25-30.
A STRANGER IN NEW YORK (Hoyt's; A. Thalheimer, mgr.): Pueblo, Col., Dec. 26, Cripple Creek 27, Aspen 28, Leadville 29, Salida 30, Cripple Creek 31, Pueblo Jan. 1, La Junta 2, Hutchinson, Kan., 3, Wichita 4.
A TEMPERANCE TOWN (Richards and Canfield; A. A. Ashley, prop. and mgr.): Providence, R. I., Dec. 25-30, New Haven, Conn., Jan. 1-3.
A TEXAS STEER: Syracuse, N. Y., Dec. 25-27, Ogdensburg 28, Watertown 29, Geneva 30, Rochester Jan. 1-3.
A TRIP TO CHINATOWN: Omaha, Neb., Dec. 24-26, Lincoln 27, Nebraska City 28, Plattsmouth 29, Council Bluffs, Ia., 30, Fremont, Neb., Jan. 2, Kearney 3.
A TRIP TO COONTOWN (Cole and Johnson): Binghamton, N. Y., Dec. 26, 27, Watertown 28, Ogdensburg 29.
A WHITE ELEPHANT (Carl J. Berry, mgr.): Fremont, Neb., Dec. 16-30, Logan, Ia., Jan. 1, Dunlap 2, Dow City 3, Carroll 5, Danbury 6, Ida Grove 8, Odebolt 9, Lake City 10.
A WISE GUY (Hayes and Lytton; Richard Hyde, mgr.): Toledo, O., Dec. 24-27, Columbus 28-30, Buffalo, N. Y., Jan. 1-6, Boston, Mass., 8-13.
A WISE WOMAN (Marie Lamour; F. G. Conrad, mgr.): Shelby, O., Dec. 26, Sandusky 27, Bellefontaine 28, Kenton 29, Findlay 30, Peoria, Ill., 29, South Bend, Ind., Jan. 1.
A WOMAN IN THE CASE (Bartlett and May): Peru, Ind., Dec. 26.
ADAMS BROTHERS' REPERTOIRE: Pittsfield, Mass., Dec. 25-30.
ADAMS, MAUDE (Charles Frohman, mgr.): Dayton, O., Dec. 26, Columbus 27, Indianapolis, Ind., 28-30.
AKERSTROM, ULLIE (Gus Bernard, mgr.): Stafford Springs, Conn., Dec. 26, Jewett City 27, Woonsocket, R. I., 28, Plymouth, Mass., 29, Ware 30, Springfield Jan. 1, Palmer 2, Danielson, Conn., 3, Franklin, Mass., 4, Hartford, Conn., 5, 6, Frankford, Pa., 8-10, Plainfield, N. J., 11, Red Bank 12, Atlantic City 13.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.
ALLEN, VIOLA: Brooklyn, N. Y., Dec. 25-30.
ANDERSON THEATRE (Ed Anderson, mgr.): Berlin, Ont., Dec. 25-30.
ANGELL COMEDIANS: Rice Lake, Wis., Dec. 25-30.
ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.): Boston, Mass., Dec. 4—indefinite.
ARTHUR, JULIA: Toronto, Can., Dec. 25-30, Pittsburg, Pa., Jan. 1-6, St. Louis, Mo., 8-13.
AT GAY CONEY ISLAND (Whiting and Willis): Tacoma, Wash., Dec. 25, 26, Victoria, B. C., 27, Vancouver 28, New Westminster 29, New Whatcom, Wash., 30, Seattle Jan. 1-6, Portland, Ore., 8-13.
AT PINEY RIDGE: Paterson, N. J., Dec. 25-30.
AT THE WHITE HORSE TAVERN (Daniel and Charles Frohman, mgrs.): Detroit, Mich., Dec. 25-30, Cleveland, O., Jan. 1-6, Toledo 8, Ft. Wayne, Ind., 9, So. Bend 10, Milwaukee, Wis., 11-13.
AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Pottsville, Pa., Dec. 25-27, Lebanon 28-30.
AUNT JERUSHA (W. S. Campbell, mgr.): Memphis, Tenn., Dec. 25, 26, Little Rock, Ark., 27, Hot Springs 28, Prescott 29, Marshall, Tex., 30, Tyler Jan. 1, Ft. Worth 2, Dallas 3, Bowie 4, Henrietta 5, Gainesville 6, Paris 8, Dennison 9, McKinney 10, Corsicana 11, Ennis 12, Waco 13.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Ft. Worth, Tex., Dec. 25, 26, Austin 27, San Antonio 28-Jan. 3, Galveston 8, 9, Houston 10, Galveston 11, Houston 12-15.
BARRETT AND WAINE: Tacoma, Wash., Dec. 25-30.
BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Galesburg, Ill., Dec. 26, Burlington, Ia., 27, Keokuk 28, Hannibal, Mo., 29, Quincy, Ill., 30, Lincoln, Neb., Jan. 5.
BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): Brooklyn, N. Y., Dec. 25-30.
BEN HUR: New York city Nov. 29—indefinite.
BENNETT-MOULTON (A; Earl Burgess, mgr.): Orange, N. J., Dec. 25-30, Trenton Jan. 1-6, Chester, Pa., 8-13.
BENNETT-MOULTON (B): Brockton, Mass., Dec. 25-Jan. 6, New Bedford 8-20.
BERRY AND READ: Ballston, N. Y., Jan. 11-13.
BINGHAM, RALPH (H. Bingham, mgr.): Lawrenceburg, Ky., Dec. 26, Taylorsville 27, Lagrange 28, Owensboro 29, Warsaw 30, 31, Owensville Jan. 1, Beattyville 2, Huntington, W. Va., 3, 4, Moundsville 5, 6, New Athens, O., 8, 9.
BLUE JEANS: Elmira, N. Y., Dec. 28, Wellsville 29, Scranton, Pa., 30, Pottsville Jan. 8.
BROWN'S IN TOWN (Delcher and Hennessy, mgrs.): Spokane, Wash., Dec. 25, 26, Colfax 27, Wallace 28, Warden 29, Missoula, Mont., 30, Butte 31, Jan. 1, Dillon 2, Anaconda 3, Helena 4, Great Falls 5, Marysville 6, Bozeman 8, Livingston 9, Billings 10, Miles City 11, Jamestown, N. D., 13.
BROWN'S IN TOWN (La Motte and Sowersby, mgrs): Goshen, Ind., Dec. 26, Battle Creek, Mich., 27, Lansing 28, Bay City 29, Saginaw 30, Port Huron Jan. 1.
BRUNS AND NINA (Harry Bruns, mgr.): Atchison, Kan., Dec. 25-30, Burlington Jan. 1-6.
BRYAN COMEDIANS: Belvidere, Ill., Dec., 25-30, Elgin Jan. 1-6, Blue Island 7, La Salle 8-13.
BURRILL COMEDY (Laura Hulbert; Charles W. Burrill, mgr.): Plainfield, N. J., Dec. 25-30.
CARLETON, EFFIE: Augusta, Me., Dec. 25-30.
CASEY'S TROUBLES (Oliver Trehern, mgr.): Shreveport, La., Dec. 26.
CAMERON CLEMENS (Harry Bubb, bus.-mgr.): Cumberland, Md., Dec. 25-30.
CARNER STOCK (Harry L. Webb, mgr.): Tarentum, Pa., Dec. 25-30, Washington Jan. 1-6.
CARPENTER, FRANKIE (George K. Robinson, mgr.): Lawrence, Mass., Jan. 1-6.
CARROLL COMEDY: Rochester, Pa., Dec. 25-30, Mercer Jan. 1-6, Phillipsburg 8-13.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.
CHAPMAN-WARREN: Augusta, Ga., Dec. 25-30, Atlanta Jan. 8-13.
CHATTANOOGA: Findlay, O., Dec. 26, Mansfield 27, Toledo 28-30, Johnstown, Pa., Jan. 1, Altoona 2, Tyrone 3, Williamsport 4, Lewisburg 5, Shenandoah 6, Ashland 8, Reading 9, Allentown 10, Pottsville 11, Hazleton 12, Berwick 13.
CHASE-LISTER THEATRE (Northern): Chanute, Kan., Dec. 25-28, Louisiana, Mo., Jan. 8-13.
CHASE-LISTER THEATRE (Southern; Will M. Carroll, mgr.): Hannibal, N. J., Dec. 23-28.
CHESTER, ALMA (O. W. Dibble, mgr.): Portland, Me., Dec. 25-30, Biddeford Jan. 1-6, Lowell, Mass., 8-13.
CHESTER DE VONDE STOCK CO.: Marion, O., Dec. 25-30, Younstown Jan. 1-6.
CLARKE, CRESTON (H. W. Storm, mgr.): Paducah, Ky., Dec. 26, Cairo 27, Dyersburg, Tenn., 28, Jackson 29, 30.
CLARKE, HARRY CORSON (What Happened to Jones; What Did Tompkins Do): Waco, Tex., Dec. 26, Belton 27, Temple 28, Brenham 29, Bryan 30, Galveston 31, Houston Jan. 1, Beaumont 2, Lake Charles, La., 3, Shreveport 4, Tyler, Tex., 5, Corsicana 6.
COHAN, GUS, COMEDY (W. K. Lindemuth, mgr.): Columbia, Pa., Dec. 25-27, Phillipsburg 28-30, Clearfield Jan. 1-3, Punxsutawney 4-6.
COLLINS, MYRA (Bennett and Ingraham, mgrs.): Keosauqua, Ia., Dec. 25-30, Centerville Jan. 1-6.
COLLIER, WILLIE (Smyth and Rice, mgrs.): Kansas City, Mo., Dec. 25-30.
COLUMBIA BIG STOCK (Edward C. Stewart, mgr.): Macon, O., Dec. 25-30.
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9—indefinite.
COOTE, BERT (William H. Goodhue, mgr.): Saginaw, Mich., Dec. 26, Port Huron 27, Flint 28, Battle Creek 29, Elkhart, Ind., 30, So. Bend Jan. 1, Wabash 2, Marion 3, Logansport 4, Lafayette 5, Rockville 6, Sterling, Ill., 8, So. Chicago 9, Joliet 10, Elgin 11, Rockford 12, Ottawa 13.
CRANE, WILLIAM H. (Joseph Brooks, mgr.): Philadelphia, Pa., Dec. 25-Jan. 6.
CUMBERLAND '61: Hoboken, N. J., Dec. 25-27, Holyoke, Mass., 28, Middletown, Conn., 29.
DALRYMPLE COMEDY: Atchison, Kan., Dec. 25-30, Lexington, Mo., Jan. 1-6.
DARKEST RUSSIA (Edwin C. Jepson, mgr.): Chicago, Ill., Dec. 25-30.
DAUGHTERS OF THE POOR (Carrie Ezier): Wheeling, W. Va., Dec. 27-29.
DAVIDSON, FRANK: Myersdale, Pa., Dec. 25-27, Elk Garden, W. V., 28-30, Martinsburg Jan. 1-3.
DAVIDSON STOCK (Kelly and Kent): Lincoln, Ill., Dec. 25-30, Canton Jan. 1-6, Battle Creek, Mich., 8-13.
[illegible]ER REPERTOIRE: Belleville, Can., Dec. 25-30.
DE TOURNEY, ELSIE (S. T. Ferry, prop. and mgr.): Manchester, Ia., Dec. 25, 26.
DEVIL'S ISLAND (Frank Beresford, mgr.): Hamilton, Can., Dec. 26, Erie, Pa., 27, Cincinnati, O., 31-Jan. 6.
DILLON, JOHN: Ravenna, Neb., Dec. 26, Broken Bow 27, Alliance 28, Hot Springs, S. D., 29, Custer 30, Hill City Jan. 1, Terry 2, Lead 3, Deadwood 4, Sturgis 5, Rapid City 6.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.
DONOVANS, THE (Dewey's Reception; B. Henry, mgr.): N. Adams, Mass., Dec. 28.
DON'T TELL MY WIFE (Felix Risser, mgr.): Wellston, O., Dec. 26, Jackson 27, Circleville 28, Delaware 29, Crestline 30, Sandusky Jan. 1, Lorraine 2, Marion 4, Lima 5, Delphos 6.
D'ORMOND-FULLER: Johnstown, N. Y., Dec. 25-30.
DREW, JOHN: Brooklyn, N. Y., Dec. 25-30.
EIGHT BELLS (Byrne Brothers): Philadelphia, Pa., Dec. 25-30.
ELDON'S COMEDIANS (G. H. Eldon, mgr.): Bloomington, Ind., Dec. 25-30, Bedford Jan. 1-6, Salem 8-13.
ELROY STOCK (E. S. Brigham, mgr.): Scranton, Pa., Dec. 25-30, Binghamton, N. Y., Jan. 1-6, Carbondale, Pa., 8-13.
ELROY STOCK (A; H. W. Taylor mgr.): Taunton, Mass., Dec. 25-30, Woonsocket, R. I., Jan. 1-6, Norwich, Conn., 8-13.
EMMET, J. K., AND GILSON, LOTTIE: Charleston, W. Va., Dec. 29, Wheeling Jan. 3.
EMPIRE STOCK (Patrick and Reniger, mgrs.): Bangor, Me., Dec. 25-30.
EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 25—indefinite.
ERWOOD STOCK: Hillsboro, O., Dec. 25-30.
EWING-TAYLOR: Palestine, Tex., Dec. 25-30.
FABIO ROMANI (Alden Benedict, mgr.): Greenwich, O., Dec. 26, Chicago Junction 27, Fostoria 28, Bowling Green 29, Monroe, Mich., 30, Chatham, Ont., Jan. 1, London 2, Port Huron, Mich., 3, Lansing 5, Valparaiso, Ind., 6, Chicago, Ill., 8-20.
FAUST (Morrison): Oneonta, N. Y., Dec. 28, Cohoes Jan. 1, Pittsfield, Mass., 2.
FAUST (Porter J. White): Kenton, O., Dec. 26, Marysville 27, Dayton 28, Lebanon 29, Bellefontaine 30, Marion Jan. 1, Piqua 2, London 3, Washington C. H., 4.
FERGUSON BROTHERS' COMEDY: E. Liverpool, O., Dec. 25-30, Salem Jan. 1-6, Warren 8-13.
FERRIS COMEDIANS (Dick Ferris, mgr.): Boone, Ia., Dec. 25-30, St. Joseph, Mo., 31-Jan. 6.
FINNIGAN'S BALL (Joe W. Spears, mgr.): Des Moines, Ia., Dec. 25-27.
FISKE, MRS. (Charles E. Power, mgr.): Brooklyn, N. Y., Dec. 25-30, Boston, Mass., Jan. 1-20.
FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—indefinite.
FRAWLEY-SEWELL STOCK: Belle Plaine, Ia., Dec. 25-30.
FRENCH, R. E. THEATRE: Grafton, N. D., Dec. 26, Grand Forks 27, Crookston, Minn., 28, Fargo, N. D., 29, Wahpeton 30, Fergus Falls Jan. 1.
FRISBEE STOCK: Sault Ste. Marie, Mich., Dec. 25-30.
GIRNEY HOEFFLER: Parkersburg, W. Va., Dec. 25-30, McKeesport, Pa., Jan. 1, 2, Johnstown 8, 9, Altoona 10, 11.
K-LL STOCK: Sheboygan, Wis., Dec. 25-30.
GILLETTE, WILLIAM: New York city Nov. 6—indefinite.
GILMORE, BARNEY (Kidnapped in New York; E. J. McCullough, mgr.): Wheeling, W. Va., Dec. 25-27, Washington 28, Kittanning, Pa., 29, Monongahela 30, Warren, O., Jan. 1, Rochester, Pa., 2, Jeannette 3, Greensburg 4, Connellsville 6.
GILMORE, PAUL: Las Vegas, N. M., Dec. 26, 27, Albuquerque 29, 30.
GILHOOLEY'S RECEPTION (Walter J. McDonald, mgr.): Edgemont, S. D., Dec. 26, Crawford 27.
GOODWIN, NAT: Pittsburg, Pa., Dec. 18-23, New York city 25—indefinite.
GOODWIN-MILLER: Bolivar, N. Y., Dec. 25-30.
GOTHAM COMEDY: Danielson, Conn., Dec. 25, 26.
GRAND STOCK (D. H. Hunt, mgr.): Indianapolis, Ind.—indefinite.
GREAT NORTHERN STOCK (Louis Von Weithoff, mgr.): Arthur, Ill., Dec. 25-27, Oakland 28-30, Casey Jan. 1-6, Effingham 8-10.
GROSJEAN COMEDIANS: Salina, Kan., Jan. 1-6.
HACKETT, JAMES K. (Daniel Frohman, mgr.): Baltimore, Md., Dec. 25-30.
HADLEY-DEVOSS-ROTNOUR: Mt. Pleasant, Ia., Dec. 26-30.
HALL, DON C.: Bradford, Ill., Dec. 25-30.
HANS HANSON (James McAlpin, mgr.): Independence, Mo., Dec. 26, Pittsburg, Kan., 30, Webb City Jan. 2, Galena 3, Lamar, Mo., 5, Rich Hill 6, Harrisonville 8, Warren 9.
HARCOURT, JESSIE (Charles K. Harris, mgr.): Salem, Mass., Dec. 25-30, Marlboro, Jan. 1-6.
HASWIN, CARL (A Lion's Heart): Altoona, Pa., Dec. 27, Johnstown 28, Latrobe 29, Rochester 30, Cleveland, O., Jan. 1-6, Toledo 7-10, Grand Rapids, Mich., 11-13.
HAVE YOU SEEN SMITH (Thomas H. Davis, mgr.): Paterson, N. J., Dec. 25-30.
HEARTS OF OAK (Herne's; William B. Gross, mgr.): Syracuse, N. Y., Dec. 25, 26, Oswego 27, Utica 28, Rome 29, Brockville, Ont., 30, Montreal Jan. 1-6, Ottawa 8, 9, Coburg 10, Toronto 11-13.
HEARTS OF THE BLUE RIDGE: Troy, N. Y., Dec. 25-27, Cohoes 29, Saratoga Jan. 1, 2, Pittsfield, Mass., 4.
HELD, ANNA: New York city Nov. 13—indefinite.
HICKS, BEN (A Yenuine Yentleman; Arthur C. Aiston, mgr.): Chicago, Ill., Dec. 25-30, Kenosha, Wis., 31.
HERNE, JAMES A. (Liebler and Co.): Boston, Mass., Oct. 23—indefinite.
HILLMAN, MAUDE: Amsterdam, N. Y., Dec. 25-30.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Reading, Pa., Dec. 25-Jan. 6, Allentown 8-15.
HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Alton, Ill., Dec. 25-30.
HIS BETTER HALF: Burlington, Ia., Dec. 26, Davenport 28, Galesburg, Ill., 30, Hannibal, Mo., Jan. 2, N. Platte, Neb., 10.
HOLDEN COMEDY (Harry Holden, mgr.): McKeesport, Pa., Dec. 25-29.
HIS EXCELLENCY THE GOVERNOR (Charles Frohman, mgr.): Buffalo, N. Y., Dec. 25-30, Oswego Jan. 5.
HOGAN'S ALLEY (Joe Flynn; F. T. Merritt, mgr.): Portage, Wis., Dec. 26, Fond du Lac 27, Stevens Point, 28, Appleton 29, Ripon 30, Oshkosh 31, Janesville Jan. 1, Beloit 2, Belvidere, Ill., 3.
HOLLIS, LORRAINE: Springfield, O., Dec. 25-27, Hamilton 28-30, St. Mary's Jan. 1, 2, Ft. Wayne, Ind., 3-6, Chicago, Ill., 8-13.
HOPKINS' STOCK (J. S. Hopkins, mgr.): Memphis, Tenn., Sept. 4—indefinite.
HOTEL TOPSY TURVY (Dunne and Riley): New Orleans, La., Dec. 25-30.
HOWARD-DORSET: Piqua Dec. 25-30.
HOW HOPPER WAS SIDE TRACKED: Paterson, N. J., Dec. 25-27.
HOYT COMEDY (H. G. Allen, mgr.): Waco, Tex., Dec. 25-30.
HUMAN HEARTS (W. E. Nankeville, mgr.): Astoria, Ore., Dec. 26, Chehalis 27, Olympia, Wash., 28, Tacoma 29, 30, Victoria, B. C., Jan. 1, Nanaimo 2, Vancouver 3, New Westminster 4, New Whatcom 5, Everett 6, San Francisco, Cal., 8-13.
HUMPTY DUMPTY: W. Superior, Minn., Dec. 25, 26, Duluth 27, 28.
HUNTING FOR HAWKINS (Mark G. Lewis, acting mgr.): Ft. Madison, Ia., Dec. 26, Keokuk 27, Quincy, Ill., 28, Galesburg 29, Muscatine, Ia., 30, Cedar Rapids 31, Waterloo Jan. 1.
HUNTLEY-JACKSON: Harrisburg, Pa., Dec. 25-30, Pottsville Jan. 1-6, Norristown 8-13.
IRVING, HENRY: Washington, D. C., Dec. 25-30, Baltimore, Md., Jan. 1-6, Brooklyn, N. Y., 8-13.
IRWIN, MAY (H. B. Sire, mgr.): New York city Oct. 27—indefinite.
IN ATLANTIC CITY: Waynesboro, Pa., Dec. 26, Cannonsburg 27, Youngstown, O., 28-30.
IN PARADISE: Newark, N. J., Dec. 25-30.
IN OLD KENTUCKY: Denver, Col., Dec. 25-30, Kansas City, Mo., Jan. 1-6, St. Louis, Mo., 8-13.
JAMES-KIDDER-HANFORD (Wagenhals and Kemper, mgrs.): Los Angeles, Cal., Dec. 25-30.
JEFFERSON COMEDY: Denver, Col., Dec. 25-30, Lincoln, Neb., Jan. 2.
JOHNNY (Liebler and Co., mgrs.): New York city Dec. 18-30.
JOHNSON COMEDY: Tarentum, Pa., Dec. 25-30.
JOSHUA SIMPKINS: Springfield, Mo., Dec. 27.
JUST BEFORE DAWN (Lincoln J. Carter, prop.): Cleveland, O., Dec. 25-30.
KELCEY-SHANNON: St. Louis, Mo., Dec. 25-30.
KEMBLE COMEDY: Newton, Kan., Dec. 25-30.
KENDAL, MR. AND MRS. (Daniel Frohman, mgr.): Baltimore, Md., Dec. 25-30.
KENNEDY PLAYERS: Barre, Vt., Dec. 25-30.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs): Jamestown, N. Y., Dec. 25-30, Bradford, Pa., Jan. 1-6.
KING DRAMATIC (Nathan Appell, mgr.): Lawrence, Mass., Jan. 1-6, Nashua, N. H., 8-13.
KING-PERKINS: Dunlap, Ia., Dec. 25-30.
LABADIE, HUBERT (Edwin Patterson, mgr.): Seguin, Tex., Dec. 26, Taylor 28, Rockdale 29.
LA MARR, HARRY, COMEDY (Frank H. Carpenter, prop. and mgr.): Newport, Vt., Dec. 27, Barton 28, Lindenville 29, Bradford 30, St. Johnsbury Jan. 1, Woodsville, N. H., 2, Lisbon 3, Littleton 4, Whitefield 5, Lancaster 6.
LA PORTE COMEDY: Bath, N. Y., Dec. 25-30.
LEE, AMY: (A. G. Delamater, mgr.): Philadelphia, Pa., Dec. 25—indefinite.
LEONARD, ALEXANDER: Dunkirk, Ind., Dec. 25-30, St. Mary's, O., Jan. 8-13.
LEROYLE, HENNESSY (Other People's Money): La Porte, Ind., Dec. 26, Huntington 27, Auburn 28, Logansport 29, Wabash 30.
LEYBURNE'S BON TON (Frank B. Shalters, mgr.): Chester, Pa., Dec. 25-30, Allentown Jan. 1-6.
LONDON LIFE (Murray and Long, mgrs.): Minneapolis, Minn., Dec. 25-30, Winnipeg, Man., Jan. 1, 2, Grand Forks, N. D., 3, Fargo 4.
LYCEUM CO. (Ernest and Fred Shipman, mgrs.): St. Thomas, Can., Dec. 25, London 26-30, Lindsay Jan. 5, Ashawa 8.
LYCEUM MERRYMAKERS (Mr. and Mrs. Louis J. Russell): Jamestown, Pa., Dec. 25-27, Stoneboro 28-30.
LYCEUM STOCK (Daniel Frohman, mgr.): New York city Nov. 27—indefinite.
MACAULEY-PATTON: Mahanoy City, Pa., Dec. 25-30, Hazleton Jan. 1-6, Wilkes-Barre 8-13.
MACK, ANDREW (Rich and Harris, mgrs.): Toronto, Can., Dec. 25-30.
McCARTHY'S MISHAPS (Fitz and Webster, mgrs.): Prescott, Ariz., Dec. 26, Albuquerque, N. M., 31, Jan. 1.
McFADDEN'S FLATS (Gus Hill): Cincinnati, O., Dec. 25-30, St. Louis, Mo., Jan. 1-6.
MLLE. FIFI (Eastern; William A. Brady, mgr.): Dayton, O., Dec. 27.
MLLE. FIFI (Western): Cheyenne, Wyo., Dec. 27.
MAKE WAY FOR THE LADIES: Jersey City, N. J., Dec. 25-30.
MALONEY'S WEDDING: Rich Hill, Mo., Dec. 27, Butler 28, Sedalia Jan. 1.
MACK-FENTON STOCK (Wilbur Mack, mgr.): Warren, Ind., Dec. 25-30, Butler Jan. 1-6, Columbia City 8-13.
MANHATTAN STOCK: Joplin, Mo., Dec. 26-30, Springfield Jan. 1-4.
MAN'S ENEMY (Gus Hill, mgr.): Jersey City, N. J., Dec. 25-30, Hartford, Conn., Jan. 1, 2, New Haven 4-6.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Washington, D. C., Dec. 25-30, Newark, N. J., Jan. 1-6, Philadelphia, Pa., 8-13.
MANSFIELD, RICHARD (A. M. Palmer, mgr.): New York city Nov. 20—indefinite.
MARLOWE, JULIA (C. B. Dillingham, mgr.): New York city Oct. 23—indefinite.
MATHES, EMMA: Knoxville, Tenn., Dec. 25-30.
MATHEWS AND BULGER (Dunne and Ryley, mgrs.): Bloomington, Ill., Dec. 28, Hannibal, Mo., Jan. 3.
MARKS BROS.: Chatham, Can., Jan. 8-13.
MAYO AND CHAMPLIN: Freeland, Pa., Dec. 25-30.
MAXWELL STOCK: Crawfordsville, Ind., Dec. 25-27, Brazil 28-Jan. 6.
MELVILLE, ROSE: Washington, D. C., Dec. 25-30.
MIDNIGHT IN CHINATOWN (W. O. Edmunds, mgr.): Bucyrus, O., Dec. 27, Lima 28, Union City, Ind., 29, Marion 30, Noblesville Jan. 1, Chicago, Ill., 8-13.
MILLER, HENRY (Charles Frohman, mgr.): Milwaukee, Wis., Dec. 25-30.
MISS HOBBS (Charles Frohman, mgr.): New York city Sept. 17—indefinite.
MISTAKES WILL HAPPEN: Austin, Tex., Dec. 26, Houston 27, 28, Galveston 29, 30, New Orleans, La., Jan. 1-6.
MODJESKA (John G. Fisher, mgr.): Ottawa, Can., Dec. 25, 26, Burlington, Vt., 27, Albany, N. Y., 28, Holyoke, Mass., 29, Springfield 30, Boston, Jan. 1-13.
MOHAWK, GO-WON-GO: Chicago, Ill., Dec. 18-30, La Salle 31, Freeport Jan. 1, Rockford 2, Ottawa 3, Streator 4, Lincoln 5, Decatur 6, Peoria 7, Keokuk, Ia., 8, Burlington 9, Ottumwa 10, Des Moines 11-13.
MONROE, GEORGE W. (Mrs. B. O'Shaughnessy): Lancaster, Pa., Dec. 26, Reading 27, Albany, N. Y., 28-30.
MONTE CRISTO (Charles K. Farnham): Independence, Kan., Dec. 26, Fredonia 27.
MOREY STOCK: Wichita, Kan., Dec. 25-30.
MORRISON COMEDY: Meriden, Conn., Dec. 25-30, New Britain Jan. 1-6, Elizabeth, N. J., 8-13.
MORRISON, LEWIS: York, Neb., Dec. 27, Lincoln 28, Sioux Falls, S. D., 29, Sioux City, Ia., 30, Des Moines Jan. 1, 2.
MORTIMER, CHARLES (Boyd Carroll, mgr.): Grafton, W. Va., Dec. 25-30, Morganstown Jan. 1-6.
MOORE AND ROBERTS' AUSTRALIAN CO.: Seattle, Wash., Dec. 25-30.
MURPHY, JOSEPH: Boston, Mass., Dec. 25-30, Providence, R. I., Jan. 1-3, Pawtucket 4, Newport 5, Riverpoint 6, Jersey City, N. J., 8-13.
MURPHY, TIM: Oskaloosa, Ia., Dec. 26, Iowa Falls 27, Cedar Rapids 28, Davenport 29, Sterling, Ill., 30, Clinton, Ia., Jan. 1, Dubuque 2, Janesville, Wis., 4, Oshkosh 5.
MURRAY AND MACK (Joe W. Spears, mgr.): Vallejo, Cal., Dec. 27, Oakland 28, Sacramento 29, 30, San Francisco Jan. 1-6, Salt Lake City, U., 8-13.
MURRAY COMEDY: Rockford, Ill., Dec. 25-30.
MY FRIEND FROM INDIA (W. E. Perkins): Leavenworth, Kan., Dec. 26, Lawrence 27, Topeka 28, Oskaloosa, Ia., 30, Belvidere, Ill., 31, Des Moines, Ia., Jan. 1-3, Marshalltown 4, Cedar Rapids 5, Iowa City 6, Rock Island, Ill., 7, Clinton, Ia., 8, Davenport 9, Burlington 10, Keokuk 11, Quincy, Ill., 12.
MYERS, IRENE: Shenandoah, Pa., Dec. 25-30.
MYRKLE AND HARDER (Joe G. Glasgow, mgr.): Mobile, Ala., Dec. 26-30, Pensacola, Fla., Jan. 1-6.
NATIONAL THEATRE: West Union, Ia., Dec. 25-27, New Hampton 28-30.
NAUGHTY ANTHONY: Washington, D. C., Dec. 25-30, Baltimore, Md., Jan. 1-6, New York city 8—indefinite.
NEILL, JAMES: Anaconda, Mont., Dec. 26, Butte 27-30, Spokane, Wash., Jan. 1-6, Seattle 8-13.
NETHERSOLE, OLGA (Marcus Mayer, mgr.): Cleveland, O., Dec. 25-30, Detroit, Mich., Jan. 1-6, Pittsburg, Pa., 8-13.
NEWELL, WILLARD: Lancaster, O., Dec. 25-30.
NEXT DOOR (Royer Brothers; J. H. Arthur, mgr.): Nelsonville, O., Dec. 26, Gallipolis 27, Charleston, W. Va., 28, Huntington 29, Ironton, O., 30, Portsmouth Jan. 1, Chillicothe 2, Marion 3, Marysville 4, Newark 5, Urichsville 6, Akron 8, Sandusky 9, Tiffin 10, Findlay 11, Springfield 12.

O'HOOLIGAN'S WEDDING (Wambold and Dupree, props.): Buffalo, N. Y., Dec. 25-30.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Philadelphia, Pa., Dec. 25-Jan. 6.
O'NEILL, JAMES (Liebler and Co., mgrs.): Wilkes-Barre, Pa., Dec. 26, Utica, N. Y., 29, Rome 30, Barre, Vt., Jan. 5.
O'NEIL, NANCE: Los Angeles, Cal., Dec. 4-30.
ON LAND AND SEA: New Haven, Conn., Dec. 25, 26, Hoboken, N. J., 28-30.
ON THE STROKE OF TWELVE (Whitaker and Lawrence): Louisville, Ky., Dec. 25-30, Wheeling, W. Va., Jan. 1-3, Parkersburg 4, New Philadelphia, O., 5.
ON THE SUWANEE RIVER: Albany, N. Y., Dec. 25-27.
ON THE WABASH (Edward C. White, mgr.): Owensboro, Ky., Dec. 26, Washington 27, Vincennes 28, Washington 29, Brazil 30.
OVER THE FENCE (Gus Hill, mgr.): Toledo, O., Dec. 24-27, Columbus 28-30, Louisville, Ky., Jan. 7-13.
OWEN, WILLIAM: St. Peter, Minn., Dec. 26.
PAIGE, MABEL (Marshall and Co., mgrs.): Columbus, Ga., Dec. 25-30.
PAIGES, THE: Decatur, Ill., Dec. 26, Ashland, Ky., Jan. 1-6.
PAUL KAUVAR (E. R. Spencer and Isabel Pengra; Thomas A. McKee, mgr.): Quebec, Can., Dec. 25, 26.
PAYTON, CORSE, COMEDY (E. M. Gotthold, mgr.): Wilmington, Del., Dec. 25-Jan. 6, Paterson, N. J., 8-13.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Lawrence, Mass., Dec. 25-30, Haverhill Jan. 1-6, Lewiston, Me., 8-13.
PAYTON, CORSE, SOUTHERN STOCK (J. T. Macauley, mgr.): Fitchburg, Mass., Dec. 25-30.
PEARSON STOCK: Little Rock, Ark., Dec. 28-30.
PECK'S BAD BOY (George M. Heath): Ravenna, O., Dec. 26, Elyria 27, Toledo 28-30, Fremont Jan. 1.
PERUCHI-BELDINI: Richmond, Ind., Dec. 25-30.
PHELAN STOCK (E. V. Phelan, mgr.): Lowell, Mass., Dec. 25-30, Portland, Me., Jan. 1-6, So. Norwalk, Conn., 8-13.
PHROSO (Charles Frohman, mgr.): St. Paul, Minn., Dec. 25-30.
PIKE THEATRE CO. (D. H. Hunt, mgr.): Cincinnati, O.—indefinite.
PUDD'NHEAD WILSON (Leon Kusel, mgr.): Colorado Springs, Col., Dec. 26, Pueblo 28, Cheyenne, Wyo., 29, Greeley, Col., 30, Denver Jan. 1-6.
QUO VADIS (Fred C. Whitney, mgr.): Chicago, Ill., Dec. 12—indefinite.
REED, ROLAND (E. B. Jack, mgr.): Rochester, N. Y., Dec. 25-27, Lockport 28, Syracuse 29, 30.
REMEMBER THE MAINE (Western; Lincoln J. Carter, prop.; Charles H. Haystead, mgr.): Seattle, Wash., Dec. 25-30, Park City, U., Jan. 1, Ogden 2, Provo 3, Salt Lake City 4-6, Grand Junction, Col., 9, Aspen 10, Leadville 11, Salida 12, Cripple Creek 13.
REMEMBER THE MAINE (Eastern; Lincoln J. Carter, prop.): Niagara Falls, N. Y., Dec. 25, Middleport 26, Albion 27, Canandaigua 28, Penn Yan 29, Corning 30.
RENTFROW'S PATHFINDERS: E. St. Louis, Ill., Jan. 8-13.
RICE COMEDIANS (George Peck): Pittsfield, Mass., Dec. 25-30, Adams Jan. 1-6, Great Barrington 8-13.
RICE, FANNY: Rome, N. Y., Dec. 26, Syracuse 27, Wilkes-Barre, Pa., 29.
ROBER, KATHERINE: New Bedford, Mass., Dec. 25-30, Fall River Jan. 1-6, Newport, R. I., 8-13.
ROBINSON, WALTER, STOCK: Medina, N. Y., Dec. 25-27.
ROBSON, STUART: South Bend, Ind., Dec. 27, Richmond 30, Dayton, O., Jan. 3.
ROBSON THEATRE: Chattanooga, Tenn., Jan. 1-6, Savannah, Ga., 8-13.
ROCKWELL DRAMATIC (J. C. Rockwell, prop. and mgr.): Lyndenville, Vt., Dec. 25-30, Groveton, N. H., Jan. 1-6, Berlin Falls 8-13.
ROGERS BROTHERS: New York city Sept. 18-Dec. 30, Boston, Mass., Jan. 1—indefinite.
RUBLE-KREYER: Abilene, Tex., Jan. 1-6.
RUSSELL, SOL SMITH (Fred G. Berger, mgr.): Chicago, Ill., Dec. 18-Jan. 6, South Bend, Ind., 8, Lafayette 9, Terre Haute 10, Evansville 11, Nashville, Tenn., 12, Memphis 13.
RYAN, DANIEL R. (E. A. Schiller, mgr.): Newcastle, Pa., Dec. 25-30.
ROOT-KEAF (W. E. Steele, mgr.): Glencoe, N. C., Dec. 25-30, Wellsville Jan. 1-6.
SANDERS, MARY (Robert E. Johnston, prop. and mgr.): Boston, Mass., Jan. 22—indefinite.
SAWTELLE DRAMATIC: Yonkers, N. Y., Dec. 28-30.
SECRET SERVICE (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 25-30.
SHANNON CO. (Harry Shannon, mgr.): Kalamazoo, Mich., Dec. 18-30.
SHANNON OF THE SIXTH: Wilkes-Barre, Pa., Dec. 25-27.
SHANTYTOWN (Harry S. Healey, mgr.): Danbury, Conn., Dec. 26, Torrington 27, Winsted 28, Rockville 29, Port Chester, N. Y., 30, Moosup, Conn., Jan. 1, Plymouth, Mass., 2, Hyde Park 3.
SHEARER, TOMMY: York, Pa., Dec. 25-30.
SHORE ACRES (William B. Gross, mgr.): New York city Dec. 18-Jan. 6, Philadelphia, Pa., 8-13.
SIDE TRACKED (A. Q. Scammon; Eastern): Bethlehem, Pa., Dec. 26, Easton 27, Pottstown 29, Royersford 30, Norristown Jan. 1, Bridgeton, N. J., 3, Atlantic 4, Frankford, Pa., 5, 6.
SIDE TRACKED (Western; Elmer Walters): West Plains, Mo., Dec. 26, Walnut Ridge, Ark., 27, Poplar Bluff, Mo., 28, Dexter 29, Anna, Ill., 30, Belleville 31.
SI PLUNKARD (J. C. Lewis; Bob Mack, mgr.): Watkins, N. Y., Dec. 26, Mansfield 27, Blossburg 28, Owego 29, Waverly 30.
SKINNER, OTIS: Indianapolis, Ind., Dec. 25-27, Terre Haute 28, Lafayette 29, Logansport 30, W. Superior, Wis., Jan. 5.
SKIPPED BY THE LIGHT OF THE MOON: Worcester, Mass., Dec. 25-30.
SOTHERN, E. H. (Daniel Frohman, mgr.): Chicago, Ill., Dec. 25-30.
SOWING THE WIND (Julius Cahn, mgr.): Superior, Wis., Dec. 26, Fargo, N. D., 27, Grafton 28, Winnipeg, Man., 29, 30.
SPOONER DRAMATIC: Lake City, Fla., Dec. 25-30, Palatka Jan. 1-6.
SPOONERS, THE (Edna May and Cecil; B. S. Spooner, mgr.): Newburgh, N. Y., Dec. 25-30, Yonkers Jan. 1-6.
SPORTING LIFE (Jacob Litt, mgr.): Newark, N. J., Dec. 25-30.
SULLY, DANIEL (Willis E. Boyer, mgr.): Middletown, Conn., Jan. 1.
TEN NIGHTS IN A BARROOM (Lincoln): Clearfield, Pa., Dec. 30.
THANHOUSER STOCK: Milwaukee, Wis.—indefinite.
THE AMERICAN GIRL (A. Q. Scammon, mgr.): Frankford, Pa., Dec. 25, 26, Lebanon 27, Pottsville 28, Mt. Carmel 29, Danville 30, Williamsport Jan. 1, Du Bois 2, Ridgway 3, Kane 4, Renovo 5, Wellsboro 6.
THE AIR SHIP: Terrell, Tex., Dec. 26, Ft. Worth 27, 28, Gainesville 29, Sherman 30, Denison Jan. 1, Paris 2, Ft. Smith, Ark., 3, Joplin, Mo., 5, Pittsburg, Kan., 6, St. Joseph, Mo., 7-9.
THE BOWERY AFTER DARK: New York city, Dec. 25-30.
THE CHERRY PICKERS (Nathan Appell, mgr.): Marshalltown, Ia., Dec. 26, Eldora 27, Des Moines 28-30, Davenport 31, Moline Jan. 1, Newton, Ia., 2, Fairfield 6, Ottumwa 4, Burlington 5.
THE CHRISTIAN (Effie Ellsler): Colorado Springs, Col., Dec. 26, Ogden, U., 28, Salt Lake City 29, 30.
THE CORNER GROCERY: Chelsea, Mass., Dec. 26, Newburyport 27, Lynn 28-30, Nashua, N. H., Jan. 1, Exeter 2, Rochester 3, Portland, Me., 4-6.
THE DAIRY FARM (J. H. Wallick, mgr.): Buffalo, N. Y., Dec. 25-30.
THE DAZZLER (John F. Cosgrove, mgr.): Warren, O., Dec. 28, Elyria Jan. 5.
THE GEMS (George Wood, mgr.): Freeland, Pa., Dec. 25-30, Passaic, N. J., Jan. 1-6, Greenwich, Conn., 8-13.
THE GIRL FROM CHILI (Eastern; Fitz and Webster, mgrs.): Clearfield, Pa., Dec. 26.
THE GIRL FROM CHILI (Western): Lincoln, Neb., Dec. 25-27, Fairfield, Ia., Jan. 8.
THE GIRL FROM MAXIM'S: Chicago, Ill., Dec. 25-30.
THE GIRL IN THE BARRACKS (Louis Mann and Clara Lipman; Rich and Harris, mgrs.): Springfield, Mass., Dec. 29, Jersey City, N. J., Jan. 1-6.
THE GREAT NORTHWEST (Wilson and Grate, props.): Madison, Wis., Dec. 26, So. Bend 27, Grand Rapids, Mich., 28-30, Detroit Jan. 1-6.
THE GREAT RUBY (Jacob Litt, mgr.): Providence, R. I., Dec. 25-30, Brooklyn, N. Y., Jan. 1-6, Philadelphia, Pa., 8-13.
THE GREAT TRAIN ROBBERY (William T. Keogh): Cleveland, O., Dec. 25-30, Chicago, Ill., Jan. 1-6, Pittsburg, Pa., 8-13.
THE GUNNER'S MATE: Pittsburg, Pa., Dec. 25-30.
THE HEART OF CHICAGO (F. C. Walton, mgr.): Selma, Ala., Dec. 26, Montgomery 27, Americus, Ga., 28, Jacksonville, Fla., Jan. 1, St. Augustine 2, Waycross, Ga., 3, Brunswick 5, Savannah 6, Charleston 8, Orangeburg 9, Augusta 10, Athens 11, Gainesville 12, Griffin 13.
THE HEART OF CHICAGO (Eastern; Ed W. Rowland, mgr.): Mauch Chunk, Pa., Dec. 26, Hazleton 27, Lansford 28, Girardsville 29, Pottsville 30, Chester Jan. 1, Royersford 2, Reading 3, 4, Allentown 5, 6.
THE HEART OF MARYLAND (David Belasco, mgr.): Columbus, O., Dec. 25, 26, Newark 27, Zanesville 28, Wheeling, W. Va., 29, Chillicothe, O., 30, Dayton Jan. 1, Springfield 2, Ft. Wayne, Ind., 4, Toledo, O., 5, 6, Adrian, Mich., 8, Jackson 9, Lansing 10, Flint 11, Port Huron 12, Bay City 13.
THE HONEYMOON (May Stewart): Big Springs, Tex., Dec. 25, 26, Colorado City 27, 28, Eastland 29.
THE IRISH ALDERMAN: Holyoke, Mass., Dec. 25-27, N. Adams 30.
THE KATZENJAMMER KIDS (Blondell and Fennessy, mgrs.): Dayton, O., Dec. 25-27, Marion, Ind., 29, 30, Brazil Jan. 5.
THE KING OF ROGUES (J. H. Wallick, mgr.): Baltimore, Md., Dec. 25-30, Philadelphia, Pa., Jan. 1-6, Brooklyn, N. Y., 8-13.
THE KING OF THE OPIUM RING (Eastern): Indianapolis, Ind., Dec. 25-27, Dayton, O., 28-30, Richmond, Ind., Jan. 1, Crawfordsville 2, Terre Haute 3, Decatur 4, Springfield, Ill., 5, Hannibal, Mo., 6.
THE LITTLE MINISTER (No. 2; Charles Frohman, mgr.): Minneapolis, Minn., Dec. 25-30.
THE LITTLE MINISTER (No. 3; Charles Frohman, mgr.): Pensacola, Fla., Dec. 26, Selma, Ala., 27, Montgomery 28, Macon, Ga., 29, Jacksonville, Fla., 30, Savannah, Ga., Jan. 1.
THE LOBSTER (Fisher and Carroll; Edgar Selden, mgr.): Paterson, N. J., Dec. 25-27.
THE LIMITED MAIL (Elmer E. Vance, mgr.): Grand Rapids, Mich. Dec. 24-27, Kalamazoo 28, Adrian 29, 30, Toledo, O., 31-Jan. 4, Springfield 5, 6, Richmond, Ind., 8-10.
THE MANOEUVRES OF JANE: New York city Nov. 27—indefinite.
THE MISSOURI GIRL (Fred Raymond, mgr.): Cadiz, O., Dec. 26, Wicksville 27, Coshocton 28, Millersburg 29, Akron 30, Ashland Jan. 1, Wadsworth 2, Warren 3, Ashtabula 4, Conneaut 5, Corry, Pa., 6, Warren 8, Sheffield 9, Kane 10, Titusville 11, Franklin 12, New Castle 13.
THE NIGHT BEFORE CHRISTMAS (Hal Reid, mgr.): Cincinnati, O., Dec. 25-30.
THE NOMINEE (Walter Walker): Clinton, Ia., Dec. 26, Davenport 27, Rochester, Minn., 28, Red Wing 29, W. Superior 30, Duluth Jan. 1.
THE OLD HOMESTEAD (Frank Thompson and W. I. Kilpatrick, mgrs.): Philadelphia, Pa., Dec. 25-Jan. 6, Norfolk, Va., 8, Richmond 9, Nashville, Tenn., 11, Memphis 12, 13.
THE PRODIGAL FATHER: Caldwell, O., Dec. 26, Massillon 27, St. Marys 30.
THE PURPLE LADY (Hector Rosenfeld, mgr.): Oneida, N. Y., Dec. 26.
THE PAY TRAIN: Brenham, Tex., Jan. 1.
THE QUEEN OF CHINATOWN: Brooklyn, N. Y., Dec. 25-30.
THE REAL WIDOW BROWN (Eastern; A. Q. Scammon, mgr.): Waterbury, Conn., Dec. 25-27, Bridgeport 28-30, Elizabeth, N. J., Jan. 1, Newark 2, 3, Bethlehem 4, Norristown 5.
THE REAL WIDOW BROWN (Western; A. Q. Scammon, mgr.): Greenville, Miss., Dec. 26, Winona 27, Columbus 28, Canton 29, Yazoo City 30, Vicksburg Jan. 1, Monroe, La., 2, Shreveport 3.
THE ROYAL BOX: Marion, Ind., Dec. 26.
THE SIDEWALKS OF NEW YORK: Fall River, Mass., Dec. 29, New Bedford Jan. 1.
THE SIGNAL OF LIBERTY: Austin, Minn., Dec. 25-27.
THE SIGN OF THE CROSS: Philadelphia, Pa., Dec. 25-Jan. 6.
THE SLEEPING CITY (A. Q. Scammon, mgr.): Frankford, Pa., Dec. 28-30, Atlantic City, N. J., Jan. 1.
THE SORROWS OF SATAN (Arthur C. Aiston, mgr.): Montreal, Can., Dec. 25-30, Jersey City, N. J., Jan. 1-6, Reading, Pa., 8, Wilkes-Barre 9, Scranton 10, Elmira, N. Y., 11, Geneva 12, Auburn 13.
THE SPAN OF LIFE: Fall River, Mass., Dec. 25, 26, Rockville 27, Waterbury, Conn., 28-30, Hoboken, N. J., Jan. 1-3, Danbury, Conn., 4, Torrington 5, Winsted 6, Hartford 8-10, Bridgeport 11-13.
THE SPORTING DUCHESS (C. L. Durban, mgr.): Chicago, Ill., Dec. 25-30.
THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): No. Adams, Mass., Dec. 26, Hudson, N. Y., 27, Fishkill 28, Danbury, Conn., 29, Mt. Vernon, N. Y., 30, Derby, Conn., Jan. 1, Bristol 2, Wallingford 3, Rockville 4, Mystic 5, Jewett City 6, New York city 8-13.
THE THREE MUSKETEERS (John Griffith; Andrew Mackay, mgr.): Galt, Can., Dec. 26, Woodstock 27, Lindsay Jan. 3.
THE THREE MUSKETEERS (Harry Glazier): St. Catherines, Can., Dec. 26, Niagara, N. Y., 27.
THE TURTLE: Port Huron, Mich., Dec. 30, Saginaw Jan. 1.
THE VICTORIAN CROSS (Jessie Wallack-Dixon): Lowell, Mass., Dec. 25-27, Manchester, N. H., 28-30, N. Adams, Mass., Jan. 1, 2, Albany, N. Y., 4-6, New York city 8-13.
THE VILLAGE POSTMASTER: New York city Dec. 25-30.
THE WHITE HEATHER (Rose Coghlan; Charles Frohman, mgr.): St. Louis, Mo., Dec. 25-30, Indianapolis, Ind., Jan. 1, 2, Columbus, O., 3-5, Dayton 6, Detroit, Mich., 8-13.
THE WHITE SLAVE (Campbell-Caldwell, mgrs.): Beaumont, Tex., Dec. 26, Lake Charles, La., 27, New Iberia 28, Franklin 29, Houma 30, New Orleans Jan. 8-13.
THE WORLD AGAINST HER (Agnes Wallace Villa): Hanover, Pa., Dec. 29.
THROPP, CLARA (Robert G. Folsom, mgr.): Salt Lake City, U., Dec. 25-28, Ogden 29, Denver, Col., 31-Jan. 6.
THROUGH THE BREAKERS: Columbus, O., Dec. 25-27, Indianapolis, Ind., 28-30, Louisville, Ky., Jan. 1-6.
TOLL GATE INN: Poughkeepsie, N. Y., Dec. 26, New Haven, Conn., 27, Middletown 28, Norwich 29, Fall River, Mass., 30, Providence, R. I., Jan. 1-6.
TOO MUCH JOHNSON: Grafton, N. D., Dec. 26, Grand Forks 27, Fargo 29.
TOOLE, J. E.: Sheffield, Pa., Dec. 27.
TOWN TOPICS (A. Q. Scammon, mgr.): Hampton, Va., Dec. 26, Newport News 27, Elizabeth City 28, Petersburg 29, Richmond Jan. 1.
TWO JOLLY ROVERS (J. F. Leonard): Joliet, Ill., Dec. 27, Valparaiso, Ind., 28, Michigan City 29, Benton Harbor, Mich., 30, Grand Rapids 31-Jan. 3.
TWO LITTLE VAGRANTS (Edward C. White, mgr.): Detroit, Mich., Dec. 25-30, Dayton, O., Jan. 1-3.
TWO MARRIED MEN (Charles E. Schilling, mgr.): Murphysboro, Ill., Dec. 26, Anna 27, Mt. Vernon 28, Mt. Vernon, Ind., 29, Olney, Ill., 30, Vincennes Jan. 1.
UNCLE JOSH SPRUCEBY (Eastern): Trenton, N. J., Dec. 27, 28.
UNCLE TOM'S CABIN (Davis'): Altoona, Pa., Dec. 26, York Jan. 1, Columbia 2.
UNCLE TOM'S CABIN (Al. W. Martin): Booneville, Mo., Dec. 26, Fayette 27, Moberly 28, Columbia 29, Mexico 30, Alton, Ill., Jan. 1, Litchfield 2, Pana 3, Mattoon 4, Charleston 5, Paris 6.
UNCLE TOM'S CABIN (Middaugh's; C. D. Henry, mgr.): Holyoke, Mass., Dec. 28-30.
UNCLE TOM'S CABIN (Palmer): Johnstown, Pa., Dec. 29, 30.
UNCLE TOM'S CABIN (Stetson; Eastern): Bangor, Me., Jan. 4.
UNCLE TOM'S CABIN (Stetson; Western; William Kibbe, mgr.): Decatur, Ill., Dec. 27, Evansville, Ind., Jan. 1.
UNCLE TOM'S CABIN (Welsh Brothers): Tarentum, Pa., Jan. 6.
UNDER THE DOME (Eastern; Lincoln J. Carter, prop.; Martin Golden, mgr.): New York city Dec. 25-30, Paterson, N. J., Jan. 1-3, Bridgeport, Conn., 4-6, Middletown 8, Willimantic 9, Putnam 10, Southbridge, Mass., 11, Webster 12, Woonsocket, R. I., 13.
UNDER THE DOME (Western; Lincoln J. Carter, prop.; Frederic Kimball, mgr.): Paris, Tex., Dec. 26, Dennison 27, Gainesville 28, Ft. Worth 29, Dallas 30, Corsicana Jan. 1, Plano 2, Waco 3, Temple 4, Belton 5, Austin 6, San Antonio 7.
UNDER THE RED ROBE (Julius Cahn, mgr.): Middletown, O., Dec. 26, Richmond, Ind., 27, Dayton, O., 28-30.
VAN DYKE AND EATON: Mt. Sterling, Ky., Dec. 25-30.
WAITE'S COMEDY (James R. Waite, mgr.): Lynn, Mass., Dec. 25-Jan. 6.
WAITE STOCK: New Britain, Conn., Dec. 25-30, Middletown Jan. 8-13.
WALSH-MACDOWELL (Ben Stern, mgr.): New Orleans, La., Dec. 25-30.
WALTER LESTER STOCK: Pittston, Pa., Dec. 25-30, Lockhaven Jan. 1-6, Elmira, N. Y., 8-13.
WALTERS, JULE: Paterson, N. J., Dec. 25-27, Mystic, Conn., 28, Westerly, R. I., 29, River Point 30, Portland, Me., Jan. 1-3.
WARD AND VOKES: Newark, N. J., Dec. 25-30.
WARNER COMEDY (Ben R. Warner, mgr.): Kirksville, Mo., Jan. 1-6.
'WAY DOWN EAST (William A. Brady, mgr.): New York city Nov. 13—indefinite.
'WAY DOWN EAST (No. 2): Worcester, Mass., Dec. 25-30.
WHAT HAPPENED TO JONES (Joseph McKeever, mgr.): Paterson, N. J., Dec. 25-27, Easton, Pa., 28, Bridgeton 29, Westchester 30.
WHAT HAPPENED TO JONES (Robert Brown): Chicago, Ill., Dec. 25-Jan. 20.
WHEELS WITHIN WHEELS: New York city Dec. 11—indefinite.
WHITESIDE, WALKER: Faribault, Minn., Dec. 26, McGregor, Ia., 29, Madison, Wis., Jan. 1, W. Superior 4.
WHO IS WHO (E. W. Stair, mgr.): Memphis, Tenn., Dec. 27, Brenham, Tex., Jan. 13.
WHY SMITH LEFT HOME: New York city Dec. 25-30.
WHY SMITH LEFT HOME (Western): Butte, Mont., Dec. 24-26, Anaconda 27, Great Falls 28, Helena 29, Bozeman 30, Fargo, N. D., Jan. 1, Winnipeg, Man., 3, 4, Grand Forks, N. D., 5.
WHY SMITH LEFT HOME (W. H. Wright): St. Thomas, Can., Dec. 26, Brantford 27, Newark 28, Hamilton 29, 30, London Jan. 1, Ingersoll 2, Woodstock 3, St. Catherines 4.
WILLIAMS COMEDY: Lebanon, Pa., Dec. 25-30, Mansfield, O., 8-10, Tiffin 11, Findlay 12, Ft. Wayne, Ind., 15-17.
WILLIAMS STOCK (M. R. Williams, mgr.): Connellsville, Pa., Dec. 25-30, Jeannette Jan. 1-3.
WILLS BROS.' COMEDY: Waynesboro, Pa., Dec. 26, Canonsburg 27, Youngstown, O., 28-30, Alliance Jan. 1, Salem 2, Canton 3-5, Massillon 6.
WILSON, GEORGE W. (E. D. Davenport, mgr.): Fitchburg, Mass., Dec. 25-30.
WILSON THEATRE: Johnstown, Pa., Dec. 25-30.
WOLFE, HARRISON J. (Howe, Weisberg and Co., mgrs.): Sturgis, Mich., Dec. 26, Kalamazoo 27, Coldwater 28, Dowagiac 29, Niles 30.
WOLFORD-SHERIDAN: Lancaster, Pa., Jan. 1-6.
WOODWARD-WARREN: Raleigh, N. C., Dec. 25-30, Wilmington Jan. 1-6, Columbus, Ga., 8-13.
YON YONSON (Thall and Kennedy, props. and mgrs.): Denver, Col., Dec. 30-Jan. 6.
ZAZA (Mrs. Carter): Harlem, N. Y., Dec. 25-30, Boston, Mass., Jan. 1-27.
ZAZA (No. 2; Charles Frohman, mgr.): Chattanooga, Tenn., Dec. 26, Birmingham, Ala., 27, Atlanta, Ga., 28, Augusta 29, Savannah 30.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON, COMIC OPERA: Philadelphia, Pa.—indefinite.
ABORN, MILTON, STOCK OPERA: Baltimore, Md., Nov. 13—indefinite.
A GREEK SLAVE (Fred C. Whitney, mgr.): Boston, Mass., Dec. 25—indefinite.
AMERICAN STANDARD OPERA: Brooklyn, N. Y., Dec. 4—indefinite.
ANDREWS OPERA: Shreveport, La., Jan. 2, Poplar Bluffs, Mo., 6.
BANDA ROSSA (Howard Pew, mgr.): Philadelphia, Pa., Dec. 25-Jan. 7.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): San Francisco, Cal., Dec. 25-30, San Jose Jan. 1, 2, Santa Cruz 3, Stockton 4, Bakersfield 5, Fresno 6, Sacramento 7, Reno 8, Ogden, U., 10, Salt Lake City 11, 12, Leadville, Col., 13.
BOSTON COMIC OPERA (C. M. Dow, mgr.): Pine Bluff, Ark., Dec. 25-27, Camden 28, Hope 29, Texarkana 30, Hot Springs 31.
BOSTONIANS, THE: St. Louis, Mo., Dec. 25-30.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): New York city Oct. 2—indefinite.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25—indefinite.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): St. Louis, Mo., Nov. 6—indefinite.
CHRIS AND THE WONDERFUL LAMP: Boston, Mass., Dec. 4—indefinite.
DANIELS, FRANK (Kirke La Shelle, mgr.): New York city Dec. 4—indefinite.
DE ANGELIS, JEFFERSON (John P. Slocum, mgr.): Atlanta, Ga., Dec. 25, 26, Macon 27, Augusta 28, Savannah 29, Charleston 30, Washington, D. C., Jan. 1-6.
DESHON OPERA: St. Mary's, O., Dec. 25-27, Elkhart, Ind., 28-30, Huntington Jan. 1-3.
DEVIL'S AUCTION: Philadelphia, Pa., Dec. 25-30, Marietta, O., Jan. 10.
GRAU GRAND OPERA (Maurice Grau): New York city Dec. 18-March 13.
HERALD SQUARE OPERA: Spartansburg, S. C., Dec. 25, 26, Greenville 27, 28, Anderson 29, 30.
HOPPER, DE WOLF (E. R. Reynolds, mgr.): London, Eng., Aug. 28—indefinite.
IN GAY PAREE: New York city Nov. 6—indefinite.
ITALIAN GRAND OPERA: Savannah, Ga., Dec. 26, 27.
JACK AND THE BEANSTALK (E. C. Goodwin, mgr.): Kansas City, Mo., Dec. 25-30.
LAMBARDI OPERA: Savannah, Ga., Dec. 26, 27.
LOUISE BREHANY OPERA: Winona, Miss., Jan. 1, Grenada 2, Oxford 3, New Decatur, Ala., 4, Huntsville 5, Tullahoma, Tenn., 6.
NIELSEN, ALICE (Frank J. Perley, mgr.): New York city Oct. 30—indefinite.
OLYMPIA OPERA (E. F. Seamans, mgr.): Charleston, S. C., Dec. 25-30, Augusta, Ga., Jan. 4-6, Brunswick 9-13.
PACKARD OPERA: Brunswick, Ga., Dec. 25-30.
PRINCESS CHIC: Washington, D. C., Dec. 25-30.
ROBIN HOOD, JR.: Willimantic, Conn., Dec. 27.
ROBINSON COMIC OPERA (Frank V. French, mgr.): Ottawa, Can., Dec. 25-Jan. 6.
THE BEGGAR PRINCE OPERA (F. A. Wade, mgr.): Bloomfield, Ind., Dec. 25-27, Sullivan 28-30.
THE EVIL EYE (Sidney R. Ellis, mgr.): Cleveland, O., Dec. 25-30, Detroit, Mich., Jan. 1-6.
THE LITTLE HOST (Corinne): Houston, Tex., Dec. 26, San Antonio 27, Austin 28, Waco 29, Corsicana 30, Dallas Jan. 1, 2, Dennison 3, Sherman 4, Shreveport, La., 5.
THE ROUNDERS (George W. Lederer, mgr.): Decatur, Ill., Dec. 28.
THE TELEPHONE GIRL (F. G. Ross, mgr.): Kearney, Neb., Dec. 27, Beatrice 28, Fremont 30, Omaha 31-Jan. 3, Waterloo, Ia., 11.
THREE LITTLE LAMBS (Edwin Knowles, mgr.): New York city Dec. 25—indefinite.
WILBUR OPERA: Rochester, N. Y., Dec. 25-30, Syracuse Jan. 1-6, Ithaca 8-13.
WILBUR-KIRWIN OPERA: Bridgeport, Conn., Dec. 25-30, New Haven Jan. 1-6.
WILSON, FRANCIS: Buffalo, N. Y., Jan. 1-3, Toronto, Can., 4-6, Detroit, Mich., 8-13.
YOUNG OPERA (Robert Kane, mgr.): Quebec, Can., Dec. 18-Jan. 6.

VARIETY.

AMERICAN BEAUTIES: Montreal, Can., Dec. 25-30, New York city Jan. 1-6.
AMERICAN BURLESQUERS: New York city Dec. 25-30.
AMERICAN VAUDEVILLE STARS: St. Joseph, Mo., Dec. 29-31.
AUSTRALIAN BURLESQUERS (F. S. Pierce, mgr.): Boston, Mass., Jan. 25-30, Baltimore, Md., Jan. 1-6, Washington, D. C., 8-13.
BEHMAN SHOW: Baltimore, Md., Dec. 25-30.
BENEDICT VAUDEVILLE STARS: Saginaw, Mich., Dec. 26, 27, Flint 28, Lansing 29, Jackson 30, Detroit Jan. 1-6, Cincinnati, O., 8-13.
BIG SENSATION: Rochester, N. Y., Dec. 25-27.
BON TON BURLESQUERS: Hartford, Conn., Dec. 26, 27, Lowell, Mass., 28-30.
BOWERY BURLESQUERS: Chicago, Ill., Dec. 11-30, Pittsburg, Pa., Jan. 1-6, Cincinnati, O., 8-13.
BUTTERFLY BURLESQUERS: Brockton, Mass., Dec. 25-27, Brooklyn, N. Y., Jan. 1-6.
CITY CLUB: Philadelphia, Pa., Dec. 25-30.
CRACKER JACKS: New York city Dec. 25-30.
DEVERE, SAM: Baltimore, Md., Dec. 25-30, Washington, D. C., Jan. 1-6, New York city 8-13.
DOWNIE DRAMATIC AND SPECIALTY CO. (No. 3): Inkster, N. D., Dec. 26, Oshabrock 27, Langdon 28, Hannah 29, Conway 30, Larimore Jan. 1, Mayville 2, Northwood 3, Michigan City 4, Crary 5, Devil's Lake 6, Cando 9, 10.
FADS AND FOLLIES (W. L. Bissell): Fall River, Mass., Dec. 25-27, Middletown, Conn., 29, Elizabeth, N. J., 30.
GAY MASQUERADERS (Gus Hill): Milwaukee, Wis., Dec. 25-30, Cleveland, O., Jan. 1-6, Buffalo, N. Y., 8-13.
GAY MORNING GLORIES: Cleveland, O., Dec. 25-30.
GILDED WORLD BURLESQUE: Troy, N. Y., Dec. 25-27, Albany 28-30.
GRASS WIDOWS: Brooklyn, N. Y., Dec. 25-30.
HIGH ROLLERS: Fall River, Mass., Dec. 28-30, Boston Jan. 1-6.
HOPKINS' TRANS-OCEANICS: Newark, N. J., Dec. 25-30.
HOWARD, MAY: New York city, Dec. 25-30.
HYDE'S COMEDIANS: Brooklyn, N. Y., Dec. 25-30, Williamsburg Jan. 1-6, New York city 8-13.
HURLY BURLY (Weber and Fields): Torrington, Conn., Dec. 26, Waterbury 27, New Haven 28.
IMPERIAL BURLESQUERS: Detroit, Mich., Dec. 25-30.
INDIAN MAIDENS (Lillian Washburn; Frank Abbott, mgr.): Wilkes-Barre, Pa., Dec. 25-27, Rochester, N. Y., 28-30, Elmira Jan. 1-3, Binghamton 4-6, Lowell, Mass., 8-10; Lawrence 11-13.
IRWIN BROS.: New York city Dec. 18-30.
KNICKERBOCKER BURLESQUERS (Louis Robie, prop. and mgr.): Buffalo, N. Y., Dec. 25-30, Troy Jan. 1-3, Albany 4-6, Montreal, Can., 8-13.
LONDON BELLES: Troy, N. Y., Dec. 25-27, Albany 28-30.
MAJESTIC BURLESQUERS: Brooklyn, N. Y., Dec. 18-30, Pittsburg, Pa., Jan. 1-6, Cleveland, O., 8-13.
McINTYRE AND HEATH COMEDIANS: Kansas City, Mo., Dec. 25-30, Omaha, Neb., Jan. 1-6.
MERRY MAIDENS: Indianapolis, Ind., Dec. 25-30.
NIGHT OWLS: Saginaw, Mich., Dec. 25-30.
PARISIAN WIDOWS (Weber's): New York city Dec. 25-30, Columbus, O., Jan. 1-3, Indianapolis, Ind., 4-6, Chicago, Ill., 8-20.
REEVES, AL.: Washington, D. C., Dec. 25-30.
REILLY AND WOODS: Cincinnati, O., Dec. 25-30.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Philadelphia, Pa., Dec. 25-30, New York city Jan. 1-6, Newark, N. J., 8-13.
RICE AND BARTON GAIETY: Jersey City, N. J., Dec. 25-30, Providence, R. I., Jan. 1-6, Boston, Mass., 8-13.
ROSE HILL FOLLY: Philadelphia, Pa., Dec. 25-30.
ROYAL BURLESQUERS: Providence, R. I., Dec. 25-30.
SOUTH BEFORE THE WAR: Gainesville, Tex., Dec. 26, Purcell, I. T., 27, Perry, Ok., 28, Guthrie 29, Oklahoma City 30.
TAMMANY TIGERS: Bridgeport, Conn., Dec. 25-27, Hartford 28-30.
THE COONTOWN 400 (Ernest Willis, mgr.): Brandon, Man., Dec. 25, 26.
TWENTIETH CENTURY MAIDS: St. Louis, Mo., Dec. 25-30.
VANITY FAIR (Western; J. J. Collins, mgr.): Keokuk, Ia., Dec. 26, Quincy, Ill., 27, Kewanee 28, Burlington, Ia., 29, Moline, Ill., 30, Fairfield, Ia., Jan. 2.
VANITY FAIR (Eastern): Brooklyn, N. Y., Dec. 25-Jan. 6.
WEBER AND FIELDS' STOCK: New York city Sept. 7—indefinite.
WILLIAMS AND WALKER (S. L. Tuck, mgr.): Chicago, Ill., Dec. 25-30.
WINE, WOMEN AND SONG: Paterson, N. J., Dec. 25-30.
ZOLA'S PARISIAN BURLESQUERS: New Canaan, Conn., Dec. 26, Middletown Jan. 4, 5.

MINSTRELS.

BARLOW BROS.: Bainbridge, Ga., Dec. 29.
CULHANE, CHASE AND WESTON'S: Putnam, Conn., Dec. 26, Waltham, Mass., 27, 28, Chelsea 29, 30, Lynn Jan. 1-3, Gloucester 4, Fitchburg 5, 6, Concord, N. H., 9, Manchester 10, 11, Haverhill, Mass., 12, 13.
DIAMOND BROS.: Elmira, N. Y., Dec. 25, Utica 26, 27, Herkimer 28, Troy 29, 30.
FIELD'S, AL. G.: Springfield, O., Dec. 26, Akron 28, New Castle, Pa., Jan. 6.
GORTON'S: San Antonio, Tex., Dec. 26.
MAHARA'S: Little Rock, Ark., Dec. 27, Hot Springs Jan. 1.
MILLARD'S: Little Rock, Ark., Dec. 26, Newport 27.
NASHVILLE STUDENTS: Greensboro, N. C., Dec. 26, Winston 27, Roanoke, Va., 28, Lynchburg 29, Farmville 30.
PRIMROSE AND DOCKSTADER'S (James H. Decker, mgr.): New York city Dec. 25-Jan. 6.

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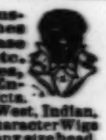

GEO. W. KAUSER

Theatrical Typewriting

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By sending particulars of their needs to the Secretary (Charles Barnard), as above, general notice will be issued to the members. Information also as to proprietary plays already produced.

RICHARDS AND PRINGLE: Monterey, Cal., Dec. 26, Salinas 27, Watsonville 28, Hayward 29, Oakland 30.
RUSCO AND HOLLAND'S: Napoleonville, La., Dec. 26, Thibodaux 27, Houma 28, Morgan City 29, Patterson 30, Franklin 31.
SAN FRANCISCO: Winsboro, S. C., Dec. 26, Columbia 27, Newberry 28, Laurens 29, Spartansburg 30.
SCOTT'S, OLIVER (Will A. Junker, mgr.): Cleburne, Tex., Dec. 26, Dallas 27, 28, Corsicana 29, Waco 30, Belton Jan. 1, Temple 2, Austin 3, Brenham 9.
SUN'S, GUS: Galeton, Pa., Dec. 26, Austin 27, Port Allegheny 28, Coudersport 29, Westfield 30, Corning, N. Y., Jan. 1, Norwich 2, Hamilton 3, Greene 4, Sherburne 5, Bainbridge 6, Delhi 8, Walton 9, Oneonta 10, Cooperstown 11, Cobleskill 12, Catskill 13.
SWEENEY AND ALVIDO: Topeka, Kan., Dec. 26, Peabody 28, Newton 29.
VOGEL AND DEMING'S (John W. Vogel, mgr.): Togus, Me., Dec. 26, Waterville 27, Lewiston 28, Portland 29, 30, Manchester, N. H., Jan. 1-3.
WASHBURN'S: Springfield, Ill., Dec. 26, Bloomington 27, Peoria 28, Streator 29, Aurora 30.
WEST'S, WILLIAM H. (D. S. Vernon, mgr.): Boston, Mass., Dec. 25-30.

MISCELLANEOUS.

AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Tilsonburg, Ont., Dec. 25, 26, Simcoe 27, 28, Durinville 29, 30.
CANADIAN JUBILEE SINGERS: Celina, O., Dec. 27, Versailles 28.
CARRINGTON GREATER AMERICA: Marysville, Cal., Dec. 26, Chico 27, Roseburg, Ore., 29, Salem 30, Portland Jan. 1, 2, Tacoma, Wash., 3, Seattle 4-6.
EDNA AND WOOD: En route through Chili, S. A.
EVANGELINE AUSTIN LADIES' ORCHESTRA (A. D. Cameron, mgr.): Springfield, Mass., Dec. 25-30, Holyoke Jan. 1-6, Hartford, Conn., 8-13.
GRIFFITH (Hypnotist): Nogales, Ariz., 25, 26, Bisbee 27-30, Tucson Jan. 1-6.
HERRMANN, LEON: Marietta, O., Dec. 29, Wheeling, W. Va., Jan. 1.
HILLYER'S WONDERS (Clark Hillyer, mgr.): Felton, Ga., Dec. 26, 27, Buchanan 28, 29, Banning 30, Jan. 1, Newnan 2, 3, Senoia 4, 5, Griffith 6-8, McDonough 9, 10.
KELLAR: Louisville, Ky., Dec. 25-30.
KNOWLES, THE (J. H. Gilpin, mgr.): Hawarden, Ia., Dec. 27-30, Wayne, Neb., Jan. 1-6.
KONORAH (Max and William Berol, mgrs.): En route through Japan and China.
LITTLE HELENE (W. P. Windsor, mgr.): Dunbar, Pa., Dec. 28, Dawson 30, Ellwood City Jan. 1.
MAGUIRE'S EDUCATED HORSES: Camden, N. J., Jan. 1-6.
MARO (Magician): Lenox, Ia., Dec. 26, Denison 27, Sioux City 28, Yankton, S. D., 29, Sioux Falls 30.
NASHVILLE STUDENTS (Theatre; J. A. Brehany, mgr.): Corvallis, Ore., Dec. 26, Independence 27, 28, Astoria 29, 30.
PADEREWSKI, IGNACE: Boston, Mass., Dec. 22-30, Portland, Me., Jan. 2, 3, Providence, R. I., 4, New York city 6, Brooklyn, N. Y., 8, Hartford, Conn., 9, New Haven 11, Philadelphia, Pa., 13.
SEVENGALA (Walter C. Mack, mgr.): Mercer, Pa., Dec. 25-30, Sharon Jan. 1-6, Tarentum 8-13.
TRIPLE ALLIANCE (J. McLean, mgr.): Warsaw, Ind., Dec. 27, Decatur 28, St. Marys, O., 29, Springfield 30, Lima Jan. 1, Kenton 2, Toledo 3-7.
WALSH, HENRY ([illegible]): Laconia, N. H., Dec. 25-30.

☞ Who's the fellow that plays the Dutchman?

TELEGRAPHIC NEWS

CHICAGO.

Hall's Holiday Greeting—Death of Hepburn Johns—Bills of the Week.

(Special to The Mirror.)

CHICAGO, Dec. 23.

In this glad holiday season it is unfortunate that one should be called upon to record death and disaster; but it is my painful duty to tell of the sudden and unexpected demise of one of the best fellows and cleverest dramatic critics in the west—Hepburn Johns, of the *Chicago Chronicle*, who passed away here last Wednesday morning, after a few days' illness with pneumonia. His death is a great loss to the two professions, and we shall all miss his kindly, sunny nature. It is also with regret sincere that I speak of the temporary collapse of Comedian Sol Smith Russell, who opened at the Grand Opera House last Monday night, after a week's rest. In the first act he was compelled to give up and to dismiss the audience. It is positively announced that he will be able to resume next Monday, and play the next two weeks of his engagement, opening at the Christmas matinee with A Poor Relation. Meantime Hunting for Hawkins, the new farce by Guy F. Steely, of the Chicago *Inter-Ocean*, opened at the Grand Thursday night, to fill out the week. Eddie Girard, Eddie Garvie, and Barney Reynolds are in the cast.

Mrs. Carter concludes to-day her engagement at Powers' in Zaza, and star and company leave for New York to-night on a special train. Next Monday evening E. H. Sothern and Virginia Harned follow, opening their annual holiday engagement of three weeks at the Christmas matinee with The King's Musketeer. During the second week The Song of the Sword will be given.

The Christmas dinner of the Forty Club will occur at the Grand Pacific Hotel next Tuesday, and among the guests will be E. H. Sothern, Digby Bell, Walter Jones, Sol Smith Russell, Joseph Sheehan, Joseph Haworth, Edmund D. Lyons, Fred Berger, Arthur Forrest, Rowland Buckstone, Elmer Grandin, C. P. Flockton, Edwin Arden, W. J. Ferguson, W. A. McConnell, W. H. Clarke, and Whitney Mockridge.

Quo Vadis has made such a pronounced hit that it will probably be kept on after the four weeks originally booked, and the next attraction, In Old Kentucky, may be sent elsewhere for a time. Quo Vadis, which Mr. Barnabee says means "Where do you go from here?" is beautifully staged and capitally acted.

During January Manager Powers will have Make Way for the Ladies and the Kendals.

My old friend, "Red" Hamilton, Chicago agent, who is piloting South Before the War through the Southwest, writes me pitifully as follows from Sherman, Texas: "I could not set Christmas go by without wishing you a merry one, and also letting you know that I am still alive and seven days ahead. I have just finished a trip through the Indian Territory, and it is the toughest game for an agent I ever tackled. I will say this when I go back there again, for the little chiluren who are there now will all be gone away. This is a tough country. Twice I have slept in barber chairs and paid $1.00 a night for the privilege, and glad to get it. Can you imagine me trying to check about 2,000 pounds of printing with one of these tough Western baggage men on one ticket and a tenor voice? The other day the bill poster did not have time to put up my paper right away, as he had to go up to the jail and cook dinner for the prisoners. After he proved to me that they really did feed them I let him off. If you know of any middle aged lady with money who wants to adopt a life-sized male child who will stay at home nights, just let me know, as I think this will be my finish in this line. Business is good, but it's too far to go for the eggs. Warn all agents to keep out of this country, as they will have to work here. No one has a right to call himself an agent until he has made this country. It is like the thirty-third degree."

With The Serenade and Robin Hood the Bostonians made their second week at the Columbia, where they will be followed to-morrow night by The Girl from Maxim's, with W. J. Ferguson and Josephine Hall heading the cast. Henry Miller, who has been visiting here this week, will follow in The Only Way, and then Herbert Kelcey and Effie Shannon, and Francis Wilson, too, will be seen before Irving and Terry come.

Fred Whitney, Stanislaus Stange, and Max Freeman, manager, author, and stage-manager of Quo Vadis, have gone back to New York after launching the successful venture.

Fred Hild, the public librarian; Lyman B. Glover, dramatic and musical critic of the *Times-Herald*, and James O'Donnell Bennett, of the *Journal*, were pall-bearers at Hepburn Johns' funeral Thursday. Interment will be at Sewickley, Pa. Jacob Litt, Alexander Dingwall, Willie Collier, and others sent messages of condolence.

Williams and Walker will follow Over the Fence at the Great Northern to-morrow, and The Sporting Duchess will succeed Hayes and Lytton in A Wise Guy over at the Academy of Music.

At the Dearborn Theatre to-morrow afternoon the stock will follow The Butterflies with The Charity Ball, while the stock up at Hopkins' will revive The Power of the Press.

The recent Thomas concerts at the Auditorium have been highly successful, and yesterday afternoon the Russian pianist, Max Hambourg, was the soloist. The concert was repeated to-night.

Digby Bell has made a most successful venture in vaudeville at the Olympic, with a characteristic monologue, and will do the round of the Kohl-Castle houses.

Your New York Castle Square contingent arrived here Thursday and will open in grand opera at the Studebaker Monday afternoon in Aida, following it with Romeo and Juliet. The demand for seats is immense.

East Lynne is at Hopkins' this week. Charlie Warren writes from London that at a recent benefit for the "Atkins boys" he staged East Lynne with a soubrette and comedian cast, his wife, little Marguerite Fish (Baby Benson) making a hit as Lady Isabel.

More than 61,000 people saw the Jeffries-Sharkey fight pictures at the Lyric during the first two weeks of the run, and the house is still crowded afternoon and evening.

The player folk are beginning to send their holiday greetings. Ed J. Connelly, playing Dan Daly's part in The Belle of New York, at the Shaftesbury, London, mails a unique card, and from Bendigo, Victoria, comes a postal greeting from H. C. Cashman, of the Hoyt and McKee forces.

Work has been begun on the new La Salle Theatre in Jackson Boulevard, near Wabash Avenue.

Go-Won-Go Mohawk follows Kelly and Mason in Maloney's Wedding over at the Bijou to-morrow, and at the Criterion the Christmas week attraction will be In Darkest Russia.

Sometimes they make it easy for me in the police court. The other day, while Milward Adams, manager of the Auditorium, was my guest on the bench, a policeman brought in a man whom he said was disturbing the peace and quiet of a certain neighborhood by singing loudly at 1 A.M. The man pleaded guilty. "What were you singing?" I asked. "I'll Leave My Happy Home for You," he replied. And he did—for thirty days. I only wish I had that jurisdiction over some of the opera companies.

All of the local theatres will give extra Christmas matinees, and I am reminded that it is time to wish THE MIRROR and all of my professional friends a very merry Christmas and many happy returns of the day, in spite of the two performances inevitable.

"BIFF" HALL.

PHILADELPHIA.

Two New Theatre Ventures—Holiday Bills in Quakertown—Notes.

(Special to The Mirror.)

PHILADELPHIA, Dec. 23.

Sir Henry Irving, Ellen Terry, and the London Lyceum company met at the Chestnut Street Opera House during the past two weeks a series of ovations, and the artistic representations fully deserved the tribute. Denman Thompson in The Old Homestead will be the attraction for Christmas and New Year's weeks.

The Girl from Maxim's closed its engagement last night at the Chestnut Street Theatre. To-night the theatre is dark. Dec. 25, for two weeks, The Sign of the Cross.

Viola Allen in The Christian ends a phenomenal run of six weeks this evening at the Walnut Street Theatre. Chauncey Olcott Dec. 25 in A Romance of Athlone.

At the Broad Street Theatre this week the Empire Theatre company played Lord and Lady Algy. William H. Crane Dec. 25 in A Rich Man's Son.

The American Girl was accorded a rousing reception this week at the Park Theatre, as enacted by A. Q. Scammon's company, in which George F. Hall, Frankie St. John, Jewell Darrell, J. C. Vernon, and two little girls, Lillie Lawson and Gracie Hicks, are prominent. Charles H. Yale's Forever Devil's Auction Dec. 25. Fanny Rice in A Wonderful Woman Jan. 1.

Gilmore's Auditorium has had crowds for two weeks, the biograph pictures of the Jeffries-Sharkey fight being the attraction. For Christmas week A Female Drummer, with Johnstone Bennett. Ward and Vokes Jan. 1.

Davy Crockett, revived by the Durban-Sheeler stock this week at the Girard Avenue Theatre, gave pleasure to large audiences. Walter Edwards in the title role was well supported by Ethel Browning, Emma Maddern, Max Von Mitzel, Carrie Burbeck, and Gilbert Ely. Dec. 25 The Lights o' London. Rose Stahl making her first appearance with the stock. Spartacus Jan. 1.

Forepaugh's Theatre had a splendid week with The Black Flag, played by J. J. Farrell, Florence Roberts, Albert Sackett, Henrietta Vaders, William C. Carr, Walter Gilbert, and Jennie Edison in principal roles. By permission of Robert Mantell, Monbars will be presented week of Dec. 25. The Cherry Pickers Jan. 1.

Kidnapped in New York filled the week at the National Theatre. Barney Gilmore is surrounded by a good company. Byrne Brothers in Eight Bells Christmas week. The Bowery After Dark Jan. 1.

The Standard Theatre, with the Jermon stock, had a profitable week with The Wages of Sin, and the work of Mortimer Snow, Charlotte Tittell, Beatrice Ingram, Augustus Balfour, J. W. Dean, and Susie Willis deserved special mention. Between the acts, Walker and Walker, Armin and Carmin, Etta Chetham, and Frey entertained with specialties. Dec. 25 Amy Lee will begin a special engagement, appearing with the stock in The Ensign.

The week at the People's Theatre introduced George W. Monroe in Mrs. B. O'Shaughnessy, Washlady. Secret Service Dec. 25. The King of Rogues Jan. 1.

The Arch Street Theatre has not been a success with the Medvedieff Opera company. In spite of creditable productions, the patronage has not been up to expectations. Il Trovatore in English and Faust in German were sung this week. Jan. 1 will see a change at this house. John B. King, through W. L. Lykens, has secured a lease for five years. With Joseph Weinman, of this city, he will devote the theatre to vaudeville. W. L. Lykens is retained as manager. It is said that John P. King has lately returned from the Klondike, money galore, and in love with the business.

Dumont's Minstrels at their Eleventh Street Opera House offer a splendid holiday bill, with the Darrows in smoke and sand pictures and two new burlesques, Catching Aguinaldo and The Katzenjammer Kids. Business large.

Keith's Theatre presents for Christmas week Cissie Loftus, Mr. and Mrs. Sidney Drew, Medley Sketch Club, Rogert and O'Brien, Blanche Ring, Eckert and Berg, the Kings, Clayto and Clarice, Clark and Gandy, Rosaire, Harry Rigby, Wrothe and Wakefield, and the biograph. Crowded houses continue, and, in spite of all opposition in attempting to follow the original Keith methods, this house is the biggest money winner in the Quaker City.

Frederick Bond, assisted by pretty, clever Miriam Nesbitt, with George Friend in Her Last Rehearsal, scored the hit of the fine bill this week at the Grand Opera House. The programme for week December 25 presents the Banda Rossa, George Thatcher, Imogene Comer, Farnum and Seymour, Smith and Cook, Manning and Weston, Bon Ton Trio, Reynods and Page, Silvern and Emerie, and John E. Drew.

The old Star Theatre, situated in Eighth Street, between Race and Vine Streets, has been undergoing improvements and will reopen Dec. 25 as Bafner's Pleasure Palace with vaudeville and opera. The opening programme introduces the Milton Aborn Opera company in The Mascot, with Milton Aborn, Ida Mulle, Joseph W. Smith, Frank Wooley, J. Aldrich Libby, Mattie Arnold, Warren D. Lombard, and large chorus. The vaudeville headliner is Edward Harrigan.

The inauguration of the grand opera season by the Maurice Grau Opera company at the Academy of Music occurs on Dec. 26 with Faust. Dec. 28, Tannhauser.

S. FERNBERGER.

BOSTON.

Sothern in The Sunken Bell—Christmas Week Bills—Notes.

(Special to The Mirror.)

BOSTON, Dec. 23.

Quite the most interesting event in Boston last week was the first performance in English of Hauptmann's The Sunken Bell, given by E. H. Sothern and Virginia Harned at the Hollis for the last four performances of their engagement there. The preparations for the production had been long and elaborate, and the audience was by far the most scholarly of the year, if not the most brilliant. The book had been freely rendered into English by Charles Henry Meltzer, and special incidental music had been prepared by Aimé Lachaume. This was the cast:

Heinrich	E. H. Sothern
Magda	Rebecca Warren
Their Children	Clara Cubitt
	Edith Taliaferro
The Vicar	Arthur B. Lawrence
The Schoolmaster	Royden Erlynne
The Barber	Owen Fawcett
Old Wittikin	C. P. Flockton
Rautendelein	Virginia Harned
The Nickelmann	Rowland Buckstone
The Wood Sprite	Norman Parr
First Elf	Edna Phillips
Second Elf	Edna Crawford
Third Elf	Irene Rooke
Fourth Elf	May Johnson

At this late day it is hardly necessary for me to go into the details of the plot of this mystic dramatic poem of German elf lore. MIRROR readers know of its success in the original tongue here and abroad, and do not need to be reminded of the story of the work-consecrated bellmaker of the mountains, who falls in the wild rocks inhabited by sprites and is loved by the fairest of them all. She follows the litter which takes him back to his humble home, restores him to health by her spell, lures him back to the mountains, and charms him beyond power of recall for a time. Friends, wife, children, all are nothing to him as he works, helped by her charm, to make the greatest bell of his career. At last he comes to a realization of his position, and drives her from him that he may return to his old life, but this does not satisfy him, and he returns to the mountain to die.

The play has been admirably translated by Mr. Meltzer, but he has needed the stern blue pencil of a condenser to adapt the play for American uses. It is too long, much too long, and unless shortened can hardly prove palatable even to the scholarly. On the opening night the end did not come until after midnight, at which hour Boston is thinking about breakfast. The incidental music is charming, fascinating, and perfectly fits the situation. Mr. Sothern made a great stride when he essayed the character of the bellmaker, and played it with splendid effectiveness. His impersonation could hardly have been improved, and it is to be hoped that the performance may be permanently added to his repertoire. Miss Harned's assumption of the mountain sprite was dauntiness personified. It was not acting: it was a bit of fairyland caught and presented to fascinate prosaic theatregoers. Mr. Buckstone fully shared in the honors with his effective work as the elemental spirit. Not for years has Boston seen a play so perfectly staged. The scenery was exceptionally beautiful, and the light effects were managed with wonderful skill, enhancing the charm of play, acting and music. Little Red Riding Hood will be shown at the Hollis next week.

Arizona will conclude its engagement at the Tremont, and there will be more Japanese matinees.

Chris and the Wonderful Lamp will conclude its month at the Museum.

The Greek Slave will be the attraction at the Columbia, which opened a new lease of life with a vaudeville show. Rumor has it that Hurtig and Seamon have sought a ten years' lease of the house.

Superba will conclude its holiday engagement at the Boston, to be followed by Modjeska.

The Adventure of Lady Ursula, in which Lillian Lawrence has made a great hit, will conclude its run at the Castle Square.

Joseph Murphy will have his Boston engagement this time at the Grand Opera House, with Kerry Gow and Shaun Rhue.

The Electrician will be the new play for the Bowdoin Square stock.

Sag Harbor will continue at the Park, with no prospect of a change for some time to come.

During the past week another new theatre rumor has flashed across Boston circles, and the statement is made that a syndicate has been formed to give a house for George W. Lederer along the lines on which the Columbia was conducted. This is the third theatre on paper that has been discussed, one being on the site of the old Globe, and another an opera house to replace the old Music Hall. One location that is talked of is at the corner of Tremont Street and Van Rensselaer Place. Another is at the corner of Washington and Essex streets, and a third in Tremont Street, near Boylston. There is land enough, but the question is—Does Boston need another theatre? I am inclined to answer it in the negative.

The Boston College boys played Macbeth last week with good effect. Formerly the authorities forbade them to give plays with female impersonations, but they did not seem to place a ban on Lady Macbeth.

Rehearsals of With Flying Colors are progressing at the Castle Square. It will have its first American production Jan. 1.

John W. Bankson is in this city and has arranged for the production of a new play which he has written.

The body of Maurice Strauss, formerly an actor at the Museum, in the old stock, who committed suicide by jumping from a Fall River boat, has been found and identified.

The Rounders will not be kept out of Boston by the trouble at the Columbia, but will play an engagement at the Museum instead.

JAY BENTON.

ST. LOUIS.

Theatre Rumors Rife—Bills for Holiday Week—Other News.

(Special to The Mirror.)

ST. LOUIS, Dec. 23.

Maude Adams in The Little Minister finishes a week at the Olympic to-night. On Monday the Bostonians will begin their engagement, appearing during the week in The Serenade, The Smugglers, and Robin Hood.

The Rounders drew large audiences to the Century Theatre this week. To-morrow night Herbert Kelcey and Effie Shannon will appear in The Moth and the Flame.

Havlin's Theatre had A Guilty Mother this week. Good houses attended. Next week, The King of the Opium Ring.

Finnigan's Ball was the attraction at the Grand Opera House. Rose Coghlan in The White Heather will be the Christmas week bill.

The Columbia has had a prosperous week in attendance. The bill was headed by Cora Tanner and company in My Husband's Model. Charles R. Sweet, Francesca Redding, the Sohlkes, John D. Gilbert, Joe Goetz, Kimball and Donovan, Roger and Belle Dolan, Lafayette, John and Nellie McCarthy, Charles Ulrick, and Baldwin and Daly are on next week's programme.

Camille drew well at Hopkins'. Nettie Bourne in the leading role was very strong. Maye Louise Aigen as Prudence did splendid work in that character. Maurice Freeman was an excellent Armand. Little Lord Fauntleroy Dec. 24-30.

The City Sports Burlesquers are at the Standard and will be followed by Harry Morris' Twentieth Century Maids for Christmas week.

The Kelcey-Shannon, Rose Coghlan, Kellar and other companies have been resting here this week.

Colonel J. D. Hopkins, it is said, is to erect a theatre in New Orleans.

Rumor has it that a twelve-story building containing a theatre is to be built at the northwest corner of Seventh and Market Streets, on the site of the old Masonic Hall. It is further stated that Mr. Short, of the Olympic, is interested in the project, and that when the present lease on the Century expires he will manage the new theatre instead.

There is another rumor that the Merchants' Exchange people are after the Century Theatre building. If they secure it they will use the theatre as their exchange hall. Mr. Spaulding's lease expires in 1901.

The organ recitals by Clarence Eddy at the New Odeon last Saturday night and Sunday afternoon were great successes. Homer Moore, manager of the Odeon, contributed greatly to the success of the recitals by his splendid singing.

The Castle Square Opera company will produce at Exposition Hall, Jan. 8, the opera A Basso Porto (In the Lower Harbor), which will be given for the first time in this country. After its production here it will be transferred to the American Theatre, New York.

Middleton and Tate, representing a Chicago syndicate, last week sent to the St. Louis World's Fair Committee a letter offering $1,000,000 for the privileges of the coming World's Fair. They agree to pay one-half of the amount on the opening day of the Fair and the balance in installments during the Fair. They want all the concessions, privileges, and amusements of every description to be held within the inclosure or on the grounds.

Manager Frank Gaiennie has been elected president and general manager of the St. Louis Exposition and Music Hall Association.

James J. Butler, manager of the Standard Theatre, has been quite ill.

Harry Thuillier Powell, a pupil of Guy Lindsley, has been engaged by Mrs. Leslie Carter for a part in Zaza. He played here at one performance, and his work was so good that he was engaged permanently.

A private car controlled by the Garrett and Chandler Negro Minstrel company was burned here last Sunday night while passing through the city.

The patrons of the Castle Square Opera company miss the splendid performances that that organization have been giving. The season will be resumed next Monday night, when Pinafore and Cavalleria Rusticana will be given.

The judges who were selected to find a name for the play without a name, given at Hopkins' recently, decided, after examining the various names sent in by the patrons who attended the performances, that it should be called A Romance of a Shipwreck. The play was Skidmore's old English melodrama, Against the Tide.

The Choral-Symphony Society will produce The Messiah at the Odeon, Dec. 28. There will be a chorus of 250 voices, and the principals will be Charlotte Maconda, Adah Mabel Bryant, Charles Humphrey, and Joseph Bernstein. The organist will be Charles Galloway.

W. C. HOWLAND.

WASHINGTON.

Excellent Bills for Holiday Week—Naughty Anthony—Other Attractions.

(Special to The Mirror.)

WASHINGTON, Dec. 23.

For Christmas week an array of uncommonly attractive bills is offered to our theatregoers, and business is sure to be large at all playhouses.

The engagement of Sir Henry Irving and Ellen Terry at the National is the chief event. The advance sale, of course, is immense. The repertoire for the week will be as follows: Monday till Thursday, Robespierre; Friday, The Merchant of Venice; Saturday matinee, The Amber Heart and Nance Oldfield; Saturday night, Waterloo and The Bells. During the current week James K. Hackett in Rupert of Hentzau has done fair business in the National.

David Belasco's new comedy, Naughty Anthony, has its premiere at the Columbia on Monday. Blanche Bates and Frank Worthing head a fine company. Burton Holmes' series of lectures will begin at the Columbia next Tuesday afternoon.

At the Lafayette Square Robert B. Mantell will present The Dagger and the Cross for the first time here, and is sure to do well. On New Year's Day the new comic opera, The Princess Chic, will have its first big city production at the Lafayette Square.

A Female Drummer has been this week's attraction at the Academy. Rose Melville in Sis Hopkins opens on Monday.

Next Tuesday, at the Congregational Church, the Choral Society will sing The Messiah, with David Bispham, Nicolas Douty, Mrs. Charles B. Morton, and Fielding Roselle as soloists. The chorus numbers one hundred and fifty. On Jan. 2 the oratorio will be sung again, Madame Gadski being the principal soloist.

Pictures of the Jeffries-Sharkey contest will be exhibited at Convention Hall next week.

JOHN T. WARDE.

CINCINNATI.

Opening of the Lyceum—At Other Theatres—Musical Notes.

(Special to The Mirror.)

CINCINNATI, Dec. 23.

The Grand will have as a Christmas week attraction A Runaway Girl.

The Pike will offer Men and Women next week, beginning to-morrow. From the advance sale large patronage may be predicted. The entire company will appear in the play.

A milk White Flag begins a week at the Walnut with the Sunday matinee. Like all of Hoyt's farces it has been seen here before, but, nevertheless, it is of sufficient interest to continually draw large audiences.

The new Lyceum will open its doors to-morrow under the management of Heuck, Fennessy, and Stair with McFadden's Row of Flats. The company will include Thomas and Quinn, Lizzie Conway, Charles A. Morgan, Robby Raiston, Kittie Nelson, Harry Watson, W. A. Robinson, and others. The house is the old Star, and has been converted into a most attractive theatre.

The Night Before Christmas is an appropriate bill to open at Heuck's on Christmas eve. Among the players are Virginia Westbrook, Mrs. Frank Tannehill, Vivian Patee, Herbert Pryor, Arthur Magill, Charles Mylott, and O. B. Collins.

The Messiah will be sung at Music Hall Tuesday night by a large chorus under the direction of Dr. N. J. Elsenheimer. Manager Lew Ballenberg has the affair in charge, and has secured the following capable soloists: W. H. Rieger, Oscar Ehrgott, Corinne Moore Lawson, and Martha Henry.

Marcella Sembrich, Ernestine Schumann Heink, David Bispham, and Ben Davies have been engaged as soloists for the next May Musical Festival.

Admiral Foster has been chosen as treasurer of the Lyceum, coming here from Cleveland.

WILLIAM SAMPSON.

BALTIMORE.

James K. Hackett's New Play—Christmas Bills in the Monumental City.

(Special to The Mirror.)

BALTIMORE, Dec. 23.

Mr. and Mrs. Kendal will play an engagement at the Academy of Music, opening on Monday next. The Academy has been dark this week.

James K. Hackett will play a week's engagement at Ford's Grand Opera House, opening in Rupert of Hentzau on Christams day. On Tuesday and for the remainder of the week he will present the new play, The Pride of Jennico. The Jeffries-Sharkey fight pictures have done fair business this week.

The Rivals will be the bill at the Lyceum Theatre next week, and as Manager Albaugh's stock is not playing this week they are devoting all their time to rehearsals.

Il Trovatore will be the opera sung by the Milton Aborn Opera company next week at the Music Hall. This week Maritana has been presented to excellent business. Clara Lane sang Maritana delightfully and Amelia Fields made a hit as Lazarillo. Others in the cast were Joseph W. Smith, J. K. Murray, John Read, Harry Williams, Harry Morton, and Albert Wilder.

The King of Rogues will be the Christmas week attraction at the Holliday Street Theatre, where Uncle Josh Spruceby has enjoyed a very good week and has been liberally patronized.

HAROLD RUTLEDGE.

ACCIDENTAL SHOOTING AT PHOENIX.

Paul Gilmore and David Halpert, of his company, while playing Don Cæsar de Bazan at the Catton Grand Opera House, Phœnix, Ariz., on Dec. 16, were each shot during the fight scene. Mr. Gilmore sustaining a severe bullet wound in the right leg and Mr. Halbert a slight injury in the left foot. Some cartridges purchased as blanks were used in the play, and upon subsequent examination were found to have been old ones, the charges in which did not fill the shells and were presumed therefore to be harmless. Physicians at once attended the wounded actors and they were able to proceed with the company, no dates being canceled.

HAMMERSTEIN'S NEWEST THEATRE.

Oscar Hammerstein filed plans with the Building Commissioners last Friday for the new Republic Theatre that is to be built on the lots adjoining the Victoria in Forty-second Street. The plans call for a three-story brick and brownstone structure to cost in the neighborhood of $200,000.

CUES.

Edwin Emery has resigned from Sis Hopkins.

Mercedita Edwards has joined the Actors' Society.

The bazaar of the Professional Woman's League, which closed on Dec. 16, was the most successful the League has held. The receipts amounted to nearly $5,000. Charles Richman was voted the most popular actor, and Bijou Fernandez the most popular actress.

Max Freeman has returned from Chicago, after staging Quo Vadis at McVicker's Theatre. He is now directing the production of Broadway to Tokio at the New York.

A Bachelor's Baby and We Uns of Tennessee closed on Dec. 9.

The Surprises of Love will follow Miss Hobbs at the Lyceum Theatre on Jan. 22.

The Maurice Grau Opera company's season at the Metropolitan Opera House began on Dec. 18, when Romeo et Juliette was sung, M. Alvarez making his local debut. Carmen was the bill Dec. 20, Le Nozze di Figaro 22, and Faust and Lohengrin 23.

The Musical Art Club gave an interesting concert of melodic prayers and folk-songs at Carnegie Hall, on Dec. 21, Frank Damrosch conducting. David Bispham was the soloist.

The old Bennett Theatre at Missoula, Mont., is being renovated, and will reopen shortly under the management of Austin Hartley.

The long run of The Belle of New York at the London Shaftesbury will end with the six hundred and ninety-seventh performance on Dec. 30. The company will return to tour in this country.

Wagenhals and Kemper are said to contemplate entering the metropolitan managerial field.

Miss Hobbs was produced successfully at the Duke of York's Theatre on Dec. 18, with Herbert Waring and Evelyn Millard in the leads.

W. F. Gage, manager of the Albert Lea, Minn., Opera House, reports that the local quarantine has been raised and the theatre has been reopened.

Fritz Plank, the Wagnerian singer, fell thirty feet at the Royal Theatre, Carlsruhe, Germany, on Dec. 22, sustaining serious injuries.

Margaret Anglin has been transferred from Henry Miller's company to the Empire Theatre Stock.

Sol Smith Russell will probably rest for some time after his present Chicago engagement, his complete prostration on Dec. 18 having seriously shattered his constitution.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

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Brook, Myra, Mrs. Johnstone Bennett, Mrs. Lois Arnold Benton, Sylvia Bidwell, Katie Breen, Annie Bridges, Carrie Behr, Marie Belmont, Adelia Barker, Helen Bertram, Laura Burt, Grace Beebe, Ethel Brandon, Mrs. Kate A. Beebe, G. Butler, Edith Berwyn, Blanch Moulton Boone, F. B. Barney, Octavie Barbe, Nellie Brassell, Ruth Berkeley, Duchess of Braganza, Marjorie Bond, Norma Bell, Kent Barron, Blanch Benkendorf, Mrs. Kate Byron, Laura Biggar, Lillian Bowen, Cornelia Bedford, Jean Brooks, Mrs. E. J. Buckley, Laura Bennett, Mrs. C. Bates.

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Emery, Lillian, Jennie Elmore, Flora Echard, Eleanor Elton, Pearl Eytinge, Mrs. F. W. Ebeling, Florence Emecking, Virginia Earl, Rose Ellis, Lillian Emery.

Fort, Gertrud, Mrs. F. Fuller, Ethel Fuller, Pauline Fletcher, Emnice Fitch, May Fisk, Florence Franklin, Lizzie Ford, Maude Francis, Mrs. M. J. Ferguson, Hattie Foley, Margerenite France, Bessie Fairbairn, Mrs. Wm. Farnum, Addie Farwell, Josephine Fox, Mrs. A. H. Fullwood, Miss Faye, Alfred Fisher.

Gardiner, Guscie, Josephine Gassman, Jessie Griswold, Mrs. Britomarte Griffin, Nellie Granville, Lizzie Gonzales, Ada Gray, Caroline Gage, Helen Gurney, Beatrice Golden, Miss Girleto, Ella H. Grover, Bertie Gay, Grace Gibbons, Carrie Godfrey, Mabel Gillman, Grace Gehrue.

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Irvin, Leslie, Helen Irvin, Mrs. W. J. Irvin, Emma Italia.

Judson, Gladys, Smarty Johnsing, Alice Johnson, Verona Jarbeau.

Kendall, Dorothy, Minnie Kissell, Eleanor Barry Kent, Roselle Knott, Margaret Kingston, Helen Keating, Irene Kent, Lydia Knott, Mamie Kent, Mrs. Alfred Klein, Mrs. James A. Kelly, Lillian Knowles.

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Underwood, Arthur.

Vogel and Deming, Walter Vincent, Arthur Velain, Eavard Vellier, Will H. Vedder, E. C. Vizina, J. K. Vetter, Victor V. Voss.

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Yost, Harry, Charles Young, Carl George Young, Jack Young.

Zone, Harry.

IN OTHER CITIES.

(Received too late for classification.)

PORTLAND, ORE.

A recapitulation of this town's attractions, thus far this season, at the Marquam, Cordray's, and the Metropolitan, a more seasonable chronicle of which has been prevented by a siege of "underweatherness," is:

At the Marquam, Sept. 29, Otto Kawakami, Madame Yacco, and a Japanese co. from Tokyo, appeared in The Geisha and the Knight to small attendance. Vanity Fair, Oct. 3, 4, to poor houses. Boston Lyric Opera co. 9-14 in Said Pasha, Maritana, Fra Diavolo, Cavalleria Rusticana, La Belle Helene, The Bohemian Girl, Il Trovatore, Martha, and Carmen, started in well patronized; but the merits of the co. didn't justify this, it seemed, and its week ended rather profitlessly. Modjeska, assisted by John E. Kellerd and an excellent co., in Mary Stuart, Marie Antoinette, and Macbeth, played to three full houses 16-18. Mistakes Will Happen 20-21 pleased two fine audiences. A Black Sheep 23, 24 to good business. A Yenuine Yentleman 25, 26 was meagrely patronized. My Friend From India 27, 28, did fair business. Gorton's Minstrels 30 made a good one night's stand. A Milk White Flag, with Cora E. Morlan as the widow, and a good co., drew a good audience 31. Hotel Topsy Turvy amused a comfortably filled house Nov. 2. In Old Kentucky "made good" 6, 7. A Romance of Coon Hollow 13, 14 was profitably patronized Mlle. Fifi proved amusing to two good houses 20, 21. A Stranger in New York did a good two-night business 29, 30. Dec. 1, 2, Edwin Mayo, with an excellent co., presented Pudd'nhead Wilson, filling the house twice. Jules Grau's Opera co., in Wang, Erminie, Paul Jones, Olivette, The Street Singer, and The Gondoliers 4, 9, began the week very auspiciously, but toward the end of the week opera hearers didn't overfill the house. The co., however, was very creditable, and there were some good voices among its principals. Black Patti's Troubadours filled the house 11, 12. Why Smith Left Home created more than smiles with two full houses 15, 16.

The season so far at Cordray's has been wonderfully successful. Nance O'Neil, in Elizabeth and Oliver Twist, Sept. 25-30, and in Magda and Camille, week Oct. 2-7, closed one of the greatest four weeks' engagements in the history of Cordray's. A Breach of Promise, 8-14, did fair business. A Breezy Time did profitable business 15-21. The biggest consecutive eleven-performance receipts that Cordray's has taken in were from Yon Yonson, 22-31, with Arthur Donaldson and a capital co. S. R. O. was the rule throughout the eleven performances. An electro-magnographic exhibition of the Dewey parade in New York, Nov. 1-4, was well patronized. The Electrician 5-11 did good business. Beach and Bowers' Minstrels, 12-18, made good houses laugh. Murray and Mack in Finnigan's Ball amused good audiences week ending 25. Brown's In Town, with a co. of real ability, drew full houses 27-Dec. 2. The show "caught on" here in good shape. The Maggie Moore-H. R. Roberts co. began an engagement 3. A Prodigal Father 3-6, and The Silence of Dean Maitland 7-13, were excellently presented to excellent patronage; likewise David Garrick 14, 15, and Hans, the Boatman 16. Human Hearts 17-23 opened to S. R. O. A Hot Old Time 24-30.

The Metropolitan, after about two months of darkness, opened Oct. 22 with Maggie Moore and H. R. Roberts' Australian co. for a seven weeks' engagement in Struck Oil. The following plays, in the order named, were creditably presented: David Garrick and His Last Legs, The Silence of Dean Maitland, Arrah-na-Pogue, Mrs. Quinn's Twins, and Hans, the Boatman. Business good. H. R. Roberts acquitted himself admirably in every role he undertook.

The Oregon Industrial Exposition, Sept. 28 to Oct. 28, under the superintendency of George L. Baker, assistant manager of the Marquam, was, attractively, a great success. Pecuniarily, however, it was a money-loser. Some of the features were: Bennett's Band, the Florenz Troupe, Alice Raymond, Mlle. Lira, the Banvards, the Macarte Sisters, and Major Gantz.

Andrew Bogart, of London, Eng., gave a song cycle at Arion Hall, Nov. 6, and was enthusiastically received.

The Boston Lyric Opera co. will return to the Marquam in February.

Edward Shields and co. recently returned here from a very profitable tour of the Sound and the Willamette Valley.

Minnie A. Smith, of this city, who for some time has been very prominent here in amateur theatrical circles, recently left here to join Harry Corson Clarke's co. under the stage name of Minnette Barrett. As Marjorie in What Happened to Jones she attracted the managerial eye of T. D. Frawley. So she is now a Frawleyite. It goes without saying that when the Frawleys appear here at Cordray's, in January, they and Minnette Barrett will receive nothing short of full-house receptions.

Frances Hewitt, of Portland, who has been making quite an emphatic hit in soprano songs in this region, has accepted a vaudeville offer, and left for Spokane 16. She will be on the Orpheum circuit soon. O. J. MITCHELL.

PITTSBURG.

Aristocracy, one of last season's successes, is the offering of the Grand Opera House Stock co. 18-23. The audience gave ample tokens of their appreciation of the artistic staging and excellent interpretation. Henrietta Crossman, James E. Wilson, and William Beach, and the others all do so well that it is perhaps an injustice to mention any one in particular. Next week Nerves.

The Alvin Theatre has the ever popular Mr. N. C. Goodwin and Maxine Elliott in The Cowboy and the Lady, Nathan Hale, An American Citizen, and A Gilded Fool. Next week Francis Wilson.

A Texas Steer is the attraction at the Duquesne 18-23, and filled the house every night. A Hot Old Time 25-30.

At the Bijou an enthusiastic reception was given to the thrilling scenes of Through the Breakers by large audiences. The Gunner's Mate 25-30.

E. J. DONNELLY.

NEW ORLEANS.

At the Grand Opera House the Baldwin-Melville Stock co. presented The Two Orphans to crowded houses 17-23. The co.'s success continues unabated, and in justice to the management it must be stated that no stock co. has ever been received more cordially by this public. The Lights o' London 24-30.

At the Crescent, Richards, Pringle, Rusco and Holland's Minstrels was a fine attraction 17-23. The co. contains many competent people. Hotel Topsy Turvy 24-30.

The Little Minister was at the Tulane 18-23. Walsh-MacDowell co. 25-30.

At the French Opera House we have had excellent performances of Manon 16, Le Trouveve 19, La Traviata 21 and Aida 23. Salammbo is in preparation, and its production is looked upon as an event in the lyric history of this city.

J. MARSHALL QUINTERO.

CORRESPONDENCE.

(Received too late for classification.)

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): Andrews Opera co. 13; good house; audience enthusiastic; Myrta French made a particular hit. Louise Bethany Concert co. 18; big house; general satisfaction. Russell's Comedians 19; poor house; poor performance. The Heart of Chicago 26.

GEORGIA.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Mr Master of Paris 14; fair audience; performance good.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Who Is Who 13; good business. Al. G. Field's Minstrels 14; good house and performance. The New York Dresser to fair business 15, 16. Two Jolly Rovers 17; big business. At the PEORIA (Chamberlain, Harrington and Co., managers): Vanity Fair 24.

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CREDENTIALS FOR 1900.

MIRROR credentials for 1900 are now being sent to all correspondents who have qualified. The credential for 1900 has a brown binding and bears a green signature. Managers are requested to take up and forward to this office any credential for 1899 presented after Jan. 1, 1900.

IMPORTANT TO ADVERTISERS.

Advertisers will please note that the next number of THE MIRROR will be sent to press earlier than usual on account of the New Year holiday. Advertisements for that number cannot be received later than 10 o'clock A.M. on Saturday, Dec. 30.

NO LONGER EXPERIMENTAL.

ANOTHER theatre season is passing, and the stock companies still are flourishing. Forced into being by conditions that threatened all independence in amusement management, and the only means in several cases by which theatre owners could maintain independence and control their own properties, the stock companies have survived the ridicule of those whose monopolistic plans in certain cities they interfered with, as they have proved narrow-visioned those persons who predicted that they would fail absolutely to maintain themselves on the lines that marked the system of years ago.

In several cities where the stock company again has won its way to esteem and prosperity there is every indication that it will continue as a factor in amusements for many seasons to come. In the cities where these organizations have been operating now for several seasons the relations between the players and their public are so cordial that the traveling company, no matter how able it may be or how novel may be its vehicle, is of the world outside. Local pride is enlisted, and a local fellowship prevails as it used to prevail.

One of the things that was thought to militate against the local stock company was the lack of plays, and it was confidently asserted that they could not exist for any length of time without making original productions. This holding was generally accepted as a true holding, and it is not necessary here to question it. Suffice it to say that not only has the quality of the plays produced by the stock companies steadily improved—those companies to-day are presenting dramas that three years ago were thought to be out of their reach—but several of the stock companies are producing new plays with encouraging success. Many plays used in New York and the other great cities of the country that formerly fell to that bogus dramatic institution known as the "number two" company now go directly to the stock companies after their primary use, and the more enterprising of the stock managers—who will be followed ultimately by other stock managers—are constantly on the lookout for new plays, and are willing to make productions. Thus an institution, as its integrity is made plain, finds legitimate means for its promotion.

URBAN AND SUBURBAN THEATRES.

LAST week the Brooklyn *Eagle* commented upon the failure of an attempt to establish a stock company in a theatre in that borough that long had been disused, recalled several like attempts in Brooklyn that had failed, and speculated interestingly upon a theory alleged to have the respect of managers who base their hopes upon such enterprises to the effect that a given population ought to support a theatre, just as a given population will support a grocery or a barber shop.

As it related to the latest attempt to establish a stock company in Brooklyn the *Eagle's* argument was somewhat superficial, because the theatre in which that attempt was made not only had long been out of use, but the company that was recently exploited in it had but a short term of trial. A manager who would start a company in a disused theatre has greater difficulties to overcome, no matter what the location of the theatre may be or the number of people that he may have to draw from, than he would have with a new theatre in circumstances otherwise the same. An abandoned theatre has an atmosphere that discourages all efforts to establish it as a useful amusement institution, whereas a new theatre for a time at least excites much curiosity, no matter what its field may be or what its performances may promise. But in any case a manager cannot hope to establish a theatre business without enterprise, ingenuity, sufficient capital to tide him over a period of experiment, and far more patience under more or less inevitable discouragement than is required in ordinary business ventures. There is one instance in this city—that of the Murray Hill Theatre—in which a manager with a clearly-defined purpose, sufficient capital, and the requisite patience under discouragement has succeeded in winning success in circumstances such that failure was generally expected.

The *Eagle* may be right in the theory that the only branch of theatricals in which the population idea will work is that of variety or vaudeville, in which branch it sees practically no limit to the supply of pretty good work, whereas the stock company idea, aside from the population theory, is countered not only by a lack of actors of the class required, but also—and this is more important—by a lack of new plays of merit. That a vaudeville theatre, from the nature of its performance and the seemingly permanent popularity of that style of entertainment, stands a better chance for success in outlying or inconvenient or abandoned territory than a straight dramatic performance is evident.

The question of location brings up both traditions and inconsistencies. For generations past in New York there has been a distinct "theatre locality." In fact, there is a theatre locality in every large city. In this city that locality has changed from decade to decade as the city, from the peculiar necessities of its development, has extended almost in one direction. Within a comparatively recent period theatres that once were in the centre of this locality have been replaced by structures devoted to other businesses, or simply abandoned as theatres, or made the places of a lower or cheaper form of amusement. And as the theatre locality has advanced uptown new houses of amusement have been built in new places. During the same period, also, theatres have been built in the growing territory generally refered to as "Harlem," which, although essentially a suburb, has taken on a dignity and an activity, business and social, almost characteristic of a distinct city. Brooklyn but a short time ago was a separate municipality, and has its own theatre settlement; but it happened formerly as it happens now—for Brooklyn always has been more suburban than urban, although it is now a proud part of the greater city—that the more ardent of its theatre lovers, like the more ardent of Harlem's theatre lovers, visit the theatre locality of New York for their more cherished stage pleasures, though there is from time to time strictly metropolitan entertainment both in Brooklyn and Harlem.

It may be that some time in the future may see great theatres and great performances therein steadily in the rich and populous districts remote from the present theatre locality of the metropolis. For generations London has seen a centralization of theatres like that which for so long a time has characterized New York. But in London now within a very short time there has been a multiplication of suburban houses of amusement that has inspired prophecies of radical modifications in the amusement system of that city, and in time the same decentralizing influences may be potent in New York.

PERSONAL.

CROSMAN.—Henrietta Crosman will begin her career as a star next Spring under the direction of Maurice Campbell, using Bronson Howard's comedy, One of Our Girls, which is being rewritten for her. Miss Crosman will open her Spring tour in Harrisburg, Pa., on April 16, and play as far West as Denver. Next season, it is said, Miss Crosman will come to a Broadway theatre with an elaborate production of a new comedy.

O'NEIL.—Nance O'Neil and her company, including Clay Clement, Barton Hill, and George Becks, will sail from San Francisco for Honolulu and Australia on Jan. 10. They will return to America in September.

RICHMAN.—Charles Richman and Jane Gray will be married at St. George's Church in this city on Jan. 1.

TERRY.—Ellen Terry spent an hour or so last week at the Philadelphia Zoo in deep study of the cobras, rattlesnakes, vipers, and other venomous creatures that there disport.

VAN ZANDT.—Marie Van Zandt has been singing in Moscow for the benefit of the poor of that city.

KENDAL.—Mrs. Kendal fainted at the end of the second act of The Elder Miss Blossom at the Knickerbocker Theatre last Tuesday. She was able soon, however, to resume the performance. The audience applauded, for they thought it was all in the play.

MELBA.—Nellie Melba's portrait, said to be the best ever made of her, displayed in a Fifth Avenue photographer's showcase, was stolen last week and has not been recovered.

ELIOTT.—Robert Eliott and Carolyn Rowena Hope Dempsey, daughter of Mr. and Mrs. T. H. Dempsey, were married on Dec. 10 at St. Mary's Cathedral, San Francisco.

LAWRENCE.—Thomas J. Lawrence, last season a member of Augustin Daly's company, has been engaged to originate the role of Tom Moore in James Young's coming production of Lord Byron.

LORD.—Helen Lord is spending the holidays at her home, Hornellsville, N. Y.

EAMES.—Emma Eames spent Sunday, Dec. 17, at the home of her brother, Lieutenant Ames, in Hartford, Conn.

SCHWEIGHOFER.—The noted German comedian, Herr Felix Schweighofer, arrived in New York last Wednesday on the *Kaiser Wilhelm der Grosse*, and will play a three weeks' engagement at the Irving Place Theatre. Herr Schweighofer has never before appeared in America, although he is widely known on the other side and is accounted the foremost comedian of the German stage. The first three nights of his engagement here will be devoted to Ein Blitzmädel, after which he will present Gypsfigur, Scheu vor Minister, 's Nullerl, Pension Schoeller, Othello's Erfolg, Wiener Erlebnisse, and other plays of his large repertoire.

HASKINS.—Ysobel Haskins will originate a prominent role in Henry V. Esmond's new play, When We Were Twenty-one, to be produced by Nat C. Goodwin and Maxine Elliott during their present New York engagement.

IRVING.—Sir Henry Irving was dined by the Clover Club, in Philadelphia, last Tuesday. The good Sir Knight spoke eloquently of the cordial unity of feeling between America and England.

NAVARRO.—Antonio de Navarro, husband of Mary Anderson, arrived last week from England to spend Christmas with his father in this city.

BARRIOS.—Algeria Barrios, widow of the late President Barrios, of Gautemala, has, it is announced, signed a contract with Arthur Rehan to appear in several of the roles of Ada Rehan's repertoire.

CARGILL.—May Cargill, who was a very promising member of the late Augustin Daly's company and who made successful appearances in The Great Ruby and other plays, is reported to be engaged to be married to Frederick Rook, a New Yorker of great wealth and high social position. Miss Cargill began her stage career at one of the continuous houses in this city, and later, under the name of Yvette Violette, appeared in imitations of Yvette Guilbert in Rice's Excelsior, Jr. She reassumed her own name at Mr. Daly's suggestion.

BOOK REVIEWED.

WALL STREET; OR, THE MAKING OF A PRESIDENT. Play in three acts by D. T. Callahan, M.D. Published by the Cambridge Encyclopedia Company, New York.

Wall Street is a political play with a purpose. It is dedicated to "the ever-plundered masses of the world," and the author's aim is to point out to them the evils that befall humanity through the financial conditions existing at the present time. Whether Dr. Callahan is right or wrong in his political argument it is not within the province of THE MIRROR to discuss, but in fairness to the party that he essays to champion it must be said that few of its members would stand for the ludicrous arguments for their side put forward in this drama. The characters are taken from high political circles, several of them being so thinly disguised as to be instantly recognized, and the fact that these men have not suppressed the book proves the falsity of Dr. Callahan's repeated statements that they have absolute control over the press as well as over the money market.

Putting aside altogether the purpose of the play, and judging it simply as a piece of dramatic literature, it must be said that Wall Street is utterly without merit. Its plot is improbable, its situations are worked up clumsily and in the cheapest melodramatic fashion, its dialogue is pitifully crude, and there is not a single consistent, well-drawn character in the cast. To point out all the faults of the play would necessitate the reprinting of two-thirds of it. The other third might pass unchallenged because of its dramatic antiquity.

To gain a slight idea of the picture of American life presented by Dr. Callahan one need turn but ten pages of the book. Here it is shown that the Hon. Mr. Merribond, worth precisely $81,763,569.50, has narrowly escaped assassination at the hands of an anarchist at Newport. A mob of the "ever-plundered masses" surrounds his hotel merrily shouting for better luck to the would-be assassin next time. Merribond orders his butler to scatter the contents of his purse among them, and the mob, it is to be presumed, goes away satisfied. Thus does Dr. Callahan represent with ludicrous falsity those whom he pretends to champion, as well as those whom he attempts to denounce.

In the later acts some nasty slurs are flung at the American soldiers in the Philippines; a contemptible sneer is cast at religion, through the introduction of an impossible clergyman, and an attack is made upon the President of the United States that no honest citizen, whatever his politics, would care to uphold.

It may be asserted by the author that, since political matters are of such great importance in the everyday life of the average citizen, they properly should be presented upon the stage. Uncle Tom's Cabin may be held up as an example of the worth of such dramatic works. But it must be remembered that the stage is not a kitchen-yard in which the soiled linen of conflicting parties may be aired, nor is dramatic art to be made a weapon for stabbing public officials in the back.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

E. O. S., Brazil, Ind.: Irene Perry was a member of Augustin Daly's company last season.

R. D., Chicago: Thomas W. Keene died on June 1, 1898.

H. F. S.—A letter, addressed in care of THE MIRROR, would be advertised.

W. H. O., St. Joseph, Mo.: Hal Reid is touring in his new play, The Night Before Christmas.

J. HOGAN, Chicago: Sir Henry Irving will play in Chicago three weeks, beginning on Feb. 12.

A. M. W., Winter Park, Fla.: Fregoli is touring in Europe at present. A letter addressed to him care of the London *Era* will probably reach him. A letter to Andrew Mack, addressed care of THE MIRROR, will be forwarded. The Amaranth may be reached by simply addressing the President of the society, Brooklyn, N. Y.

G. E., Ottawa, Ont.: 1. William Courtleigh was born at Guelph, Ont., in 1867. 2. The actress mentioned is with Mrs. Leslie Carter. 3. The relative prominence of players is largely a matter of opinion. 4. A letter may be addressed in care of THE MIRROR. 5. Sir Charles Young wrote Jim the Penman. 6. Write to Sarony, photographer, Fifth Avenue, New York City.

T. D. R., Forth Worth, Tex.: 1. There was no truth in the newspaper talk concerning the possible marriage of the actress and author mentioned. 2. The Prisoner of Zenda was first produced in America at the Lyceum Theatre, New York City, Sept. 4, 1895, with E. H. Sothern and Grace Kimball in the leads. Its first English production occurred at St. James's Theatre, London, Jan. 7, 1896, with George Alexander and Evelyn Millard in the lends.

M. A. G., Boston, Mass.: If you are not known in the profession it will not be worth your while to try to produce your sketch. If you are acquainted with some good-natured vaudeville manager, he might allow you to give a rehearsal or a trial performance, but the possibility of your obtaining a real engagement is very remote. The sketch business has been overdone and there are lots of good performers with good sketches who get engagements only once in a while.

THE MEDDLER, Chicago: "1. Where did Creston Clarke appear on Nov. 14? 2. Why are we asked to pay $1.50 for the Odette Tyler Phroso production, when New York had it at popular prices? 3. Why is THE MIRROR not on local news-stands sometimes before Friday? 4. How can I get knowledge of the careers of Ben S. Mears and Eda Marley?" 1, 4, 5. Write to the persons you name for information. 2. The manager of that production may be able to explain the matter to you. 3. THE MIRROR is mailed Tuesdays from New York, and ought to be on sale in Chicago not later than Thursday. On several occasions recently there has been delay in getting the Western supply off, but this, it is believed, has now been remedied.

J. H. G., Boston: 1. Hoodman Blind, by Henry Arthur Jones, was produced at the Princess's Theatre, London, on Aug. 18, 1885, with Wilson Barrett in the part of Jack Yeulett and Miss Eastlake as Nance Yeulett. 2. John Howard Payne, dramatist, actor and author of "Home, Sweet Home," was born in New York on April 9, 1791. His father, William Payne, was a schoolmaster and esteemed as an elocutionist. Young Payne was intended for a commercial life, but this was distasteful, and he became an actor. In February, 1807, he made his first professional appearance at the Park Theatre, New York, as Young Norval in the tragedy of Douglas. Subsequently he appeared in Boston with success, and in 1813 he sailed for Liverpool. America and England were then at war, and Payne, with other passengers on the steamship, was imprisoned for a time. On his release he went to London, where, through the offices of prominent persons to whom he carried letters of introduction, he appeared at Drury Lane Theatre as Young Norval and made a hit. After playing in the provinces and in Dublin, he left the stage and went to Paris, in which city he resided during the "Hundred Days." At this point he undertook dramatic authorship. He translated a French melodrama, which in English was named The Maid and the Magpie, wrote the tragedy Brutus, in which Edmund Kean appeared, and afterward wrote and translated several pieces. His two-act comedy, Charles II., kept the stage until recently, and several of his pieces were successful. It is said that he wrote "Home, Sweet Home" under depressing circumstances while at Paris. The song was subsequently rewritten by Payne and introduced into Clari, the Maid of Milan, which he sold to Charles Kemble in the form of a play and which was turned into an opera.

THE USHER.

The number of companies that spent the week before Christmas in New York this season was probably unprecedented. Hundreds of actors were "resting," and they improved the shining hours by storming the metropolitan theatres in order to enjoy the unwonted opportunity of seeing mid-season productions.

With few exceptions the theatres in this city did a poor business. One result of the year's prosperity was an increase in holiday shopping. People having money to spend spent it, and the theatres received very little of it.

The week before Christmas undoubtedly has become a worse period for the theatres than Holy Week, which formerly held the lead in that respect. The holiday term will restore the normal prosperity that has very generally followed theatricals since the present season began.

The decision of the Liebler Company to withdraw The Children of the Ghetto after one week at the London Adelphi was the sensible thing to do in the circumstances. The experiment having proved unsuccessful, the speedy retirement of the play was a good business move.

The London criticisms of Zangwill's play, on the whole, were favorable. There was a general commendation of the realistic naturalness with which the life and customs of the ghetto were reproduced, and the acting of Wilton Lackaye, Robert Edeson, and the other principal members of the cast was praised without stint. Nevertheless, it is evident that the drama was not to the taste of the British public.

Another excellent reason for the management's quick withdrawal from the field is found in the depression theatricals in London have suffered since the outbreak of the war in Africa. Those theatres that before had undoubted successes are now playing to beggarly receipts.

The extraordinary loss of officers in the British army has plunged great numbers of families into mourning. Furthermore, while the war tragedy is being enacted abroad the mimic drama at home necessarily sinks into tawdry insignificance.

The Christmas MIRROR in its new combination with the regular weekly MIRROR has made an immense success. The issue is not only conceded to be a remarkable product at the price—completely casting into the shade all other holiday publications that are sold at 25 cents—but, judging from the congratulatory letters and the press comments THE MIRROR has received, it is the equal of its predecessors published separately at double the price of this year's number. The sales are breaking the record.

The purchase of the old Philadelphia Academy by the street railway triumvirate, Messrs. Widener, Elkins, and Whitney, with the purpose of erecting a new opera house that will rival the Metropolitan, is good news for Philadelphians.

The Quaker City has always been a liberal patron of music, and the public spirit of these millionaires assures a worthy home for it in that community.

By the way, it is singular that men of wealth rarely build theatres for the same high purposes that animate their benefactions to the cause of music. And yet the art of the theatre makes a wider appeal, and it stands in greater need of development than its sister art.

Music has its commercial aspect, of course, but within its realm the commercial and speculative element has never choked off or dominated the artistic side, as in the case of the drama.

Perhaps that is the reason why men like Carnegie and Whitney are glad to devote some of their wealth to the cause of music, while the drama offers them no allurement at the present time.

At a theatre in one of the principal New England cities last Monday a free matinee was given by a repertoire company as the initial feature of a week's engagement.

Presumably the purpose was to give the public a gratuitous sample of the company's wares, but the device goes a little beyond anything of the kind yet chronicled.

The prize and lottery-scheme, the marriage performance, the street parade, and all the other interest-creating features of the cheap-price "show" evidently have ceased to work. How long the "free matinee" experiment will last is a problem.

THE STOCK COMPANIES.

The Western tour of the Neill company, which began three weeks ago, has been so far a series of crowded houses and interesting social events. At Winnipeg Mr. Neill was presented with a unique silver cane by members of the medical college, Edythe Chapman received a mammoth design of roses, and upon every member of the company was bestowed some token of the appreciation of the Winnipeg public. At Grand Forks there was a similar pleasant experience, while at Fargo Colonel Charles W. Morton, an uncle of Julia Dean, of the Neill company, gave an afternoon reception in honor of Mr. Neill, Miss Dean, and the other members. At Butte a dinner was given at the Silver Bow Club, at which Mr. Neill was the guest of honor. The company is carrying more special scenery and effects than has any similar organization that ever traveled over the Northern Pacific circuit. The company will spend the Winter and Spring in Southern California, not visiting Honolulu until June.

* * *

At the Théâtre Français, Montreal, last week Moths was given for the first time in that city in many seasons. It was handsomely mounted and the company gave an all-round splendid performance. The daily papers made particular reference to the versatility of the company. The features of the performance were the performances of Lilian Buckingham and Helen Byron. Miss Byron's Vera was beyond all doubt one of the best things she has done at this theatre, her scene with Lady Dolly being worthy of special mention. Miss Buckingham's Duchess was an admirable piece of acting, and her beautiful gowns created much talk among the large female clientele of the Français. Lucius Henderson played Lord Jura and Thomas McGrane Prince Zouroff. For the week of Dec. 12 Around the World in Eighty Days is the bill. Franklyn Hill makes his first appearance with the company in Around the World in Eighty Days. Mr. and Mrs. W. E. Phillips returned Dec. 14 from their wedding trip through the West.

* * *

The Valentine Stock company, after a successful twelve weeks at the Grand Theatre, Winnipeg, Man., bade farewell to the city on Dec. 18, producing Mr. Barnes of New York before an S. R. O. house. Local vocalists assisted at the performance, and the audience showed their warm appreciation of the various members as the play progressed. A large crowd witnessed the departure of the company for St. John, N. B., where they open on Christmas Day.

* * *

Desiring some relief from the continuous strain of stock work, Walter D. Greene, after a long engagement, resigned from the Woodward Stock company, Kansas City, on Dec. 4. Despite the handicap of playing heavy roles he had established himself as one of the most popular members of the company. Mr. Greene won an enviable reputation as a delineator of heavy roles during his connection with the Woodward company, his work in character parts, such as Jim Dixon in The Fatal Card, Fouche in Madame Sans Gene, and the gentlemanly heavies in the Belasco-De Mille plays, showing the repose and analytical skill that will stand him in good stead in the portrayal of Torvald Helmer in Ibsen's A Doll's House, for which part he has been specially engaged for six weeks by Clara Thropp. At every performance during his last week with the Woodward company Mr. Greene's appearance was the signal for hearty applause.

* * *

Howard Scott, who this season originated and played with success the role of Voltaire in Lewis Morrison's production of Frederick the Great, will join the Alcazar Theatre Stock company on Jan. 1, to play important parts.

* * *

Edgar Selwyn's new romantic war drama, A Rough Rider's Romance, is to be produced by the Thanhouser Stock company, Milwaukee, next March.

* * *

Rose Stahl has been engaged as leading woman of the Durban-Sheeler Stock company at the Girard Avenue Theatre, Philadelphia.

* * *

Herbert O'Connor has retired from the Murray Hill Stock company, in this city.

* * *

Eugenia Hayden became a member last week of the stock company at the Théâtre Français, Montreal.

* * *

The Walter-Robinson Stock company open an indefinite engagement at the Empire Theatre, Buffalo, N. Y., this week. The Arabian Nights is the first offering.

* * *

Dorrit Ashton is playing important roles with the Girard Stock company. She has staged several of the plays presented there.

* * *

Francis Whitehouse joined the Thanhauser Stock company at Milwaukee last week.

* * *

Rachel Deane is a recent addition to the Imperial Theatre Stock company, St. Louis.

* * *

Asa Lee Willard has joined the Grand Opera House Stock company at Pittsburg.

SAID TO THE MIRROR.

JOHN ERNEST MCCANN: "I wish THE MIRROR would let me acknowledge here a very touching letter, which I have received from Mrs. Louisa E. Coghlan, thanking me for my lines in THE MIRROR to the memory of her late husband, Charles Coghlan. Mrs. Coghlan writes from St. Paul, but failed to put in her address."

JOHN GOURLAY: "Relative to the disappearance of John Webster, and the statement published in THE MIRROR that, upon the disbandment of the company, salaries were paid by Nellie McHenry, I wish to say, in justice to Miss McHenry, who was in no way a financial partner of the enterprise, that such indebtedness was met by me."

F. H. PRESCOTT, manager Masonic Opera House, Peabody, Kans.: "Kindly deny the report that my theatre has been damaged by fire. The story is absolutely without foundation."

MUSIC NOTES.

Celeste Groenvelt, of New Orleans, gave a highly successful piano recital in Berlin, Germany, on Dec. 19, assisted by the Berlin Philharmonic Society.

The Kneisel Quartette gave another enjoyable concert at Mendelssohn Hall on Dec. 19, with Mark Hambourg as soloist.

Walter Damrosch and Emil Paur are arranging a concert to be given at Carnegie Hall on Feb. 6 in aid of the Dewey Arch Fund.

Frank Damrosch is going to give a series of six symphony concerts for children at Carnegie Hall, beginning in January.

The first concert of the season by the New York Woman's String Orchestra was given on Dec. 16 at the Waldorf-Astoria, the soloists being Ida Branth and Emilio de Gorza.

The Arion Society's second concert of the season occurred at their hall on Dec. 17, Julius Lorenz conducting. The soloists were Rosa Olitzka, Alwyn Schroeder, and August Granitzka.

Ignace Paderewski gave another piano recital at Carnegie Hall on Dec. 19, being recalled repeatedly with great enthusiasm.

The closing concert of the series by the Kaltenborn Orchestra at Carnegie Hall occurred on Dec. 17 before a very large audience. The soloists were Mark Hambourg and Grace Preston.

Anton Van Rooy arrived from Europe on Dec. 20 to join the Maurice Grau Opera Company.

Frances Saville arrived on Dec. 20 from Bremen to begin a concert tour under management of Victor Thrane.

Gerville Reache made her debut in Gluck's Orphee, at the Opera Comique, Paris, on Dec. 20, singing the leading role with pronounced success.

THE CALLBOY'S COMMENTS.

Recent publication of an extraordinary programme of an entertainment at Greenville, Miss., has led Manager Harry March, of the Grand Opera House there, to explain that the playbill embalmed in this column was that of an entertainment given by negroes, and he wants to make it known that the white folk of Greenville are not to be judged by the standard of such theatrical literature as the programme in question. I am most happy to make the explanation and to apologize to the good people of Greenville for the unwitting misrepresentation. But there is no getting away from the fact that the programme was a wonder.

Edna May Spooner has done me the honor to forward the following very interesting communication that came to her in Wilkes-Barre, Pa.:

DEAR FRIEND:—I thought I would write you a frew lines to ask you if you need eny girls to travel with your compeney I would travel with you. If you do drop me a letter so I get it about Friday. My heart is in a show I will goe in a minut Mebby I will see you befor I get your ancer I can do eny thing you want me to do I will try to come to the show about Wendesday night or Thursday night for sure So you will know me I will ware a weast like this silk I put in this letter then you come and talk to me for I would love to talk to you even if you dont need eny girls I am a girl 5 foot 2 inches pretty dark hair very light wate 1 hundred and 29 pounds so you know all about me I am as slike as a wissel. dont think I am gay because I am a deason girl but I dont work and I would like to goe with a show Well I havent eny thing els to ask you so I guess I will close hopping to here from you soon I will tell why I want to travel with you Ask your father and brothers and sister if they wont help me out ancer soon and give me good news Yours truely to the leading ladie and the rest of the leading peoples.

The "slike as a wissel" one also spelled the name of her town "Wilks Berre," but then she hardly may be blamed for that. There are others that hesitate when it comes to spelling that place christened for the two distinguished gentlemen of olden days.

My thanks to Elias A. McQuaide, of that other *Mirror*, up in Manchester, N. H., where they have the big mills and the waterfalls, and most everything is called Amoskeag. He has sent along some bright verses by Press Agent W. C. Robey, of the Elroy Stock, that I'd like to print if there were space. And he says truly, "THE DRAMATIC MIRROR is great—what would some of the newspapers do without it?" When I read the Sunday dramatic pages I often wonder that same thing myself.

Some one has sent in a thrilling circular employed to herald a negro violinist and his company out West. Permit me to quote these important biographical statistics concerning a member of the company: "The Jewish Creole and champion lady cake-walker of Michigan, winning the first prize, a diamond ring, at the Saginaw street Fair, walking before 26,000 people. She is one of the three greatest and only singers that ever sang high G above high C. Her voice is sweet in all registers, baritone, tenor, contralto and soprano. She is the second Black Swan and the most versatile woman before the public. In her impersonation of the Southern negro woman she surpasses May Irwin." Just imagine all that—after "walking before 26,000 people." What a long procession it must have been!

An enterprising one—never mind his name—has been advertising in papers of rural circulation, setting forth the allurements of contracting dramatic education by mail. He referred to certain players with whom he had been associated, among them Herbert Carr. The advertisement penetrated into the wilds of Pennsylvania and awakened the latent ambition in an inhabitant of the oil country, who addressed the following genial epistle to Mr. Carr:

DEAR SIR:—I have been told by Mr. —— —— that you ar pleased to answare quesions. Pleas answare this. What weigh did yow learn youre cource at college or by mail and how long did you studdy to be an acter. and what is the name of the college you got youre deplomo from. Pleas answare.

Mr. Carr doesn't say how he "answared," but I should say that the enterprising one had hit upon an excellent scheme for separating the rube and the roll. Stenography, telegraphy, journalism, matrimony and no end of other lofty attainments have been proclaimed as possible of acquirement by correspondence, and why not acting? Surely dramatic art must not be left behind in the game of progress. But, having undertaken once—in the age of credulity—to master the art of shorthand by mail, I cannot recommend the system except as a means to the end of finding it necessary to do without some of the little luxuries of life.

Harry Newell, of The Sporting Duchess, has obliged again, this time with a weird advance notice that he found in a Birmingham, Ala., paper concerning the Veronee Comedy company. The notice winds up this way: "A lady will be admitted free on Monday night when accompanied by a paid 30-cent ticket." As I take it from this, just one girl will be admitted, and she has got to come escorted by a 30-cent ticket. I presume that a chaperon might not be deemed necessary in such circumstances. If the girl were nice, though, this is one of those times when a fellow wouldn't mind looking like thirty cents.

Adele Clarke has thoughtfully reported the discovery, in Natchez, Miss., of a man whose sign declares him a "horse milliner." I was acquainted once with a "clothes doctor" up in Harlem, and we have a "shirt tailor" in Broadway, but I think that Natchez is a shade ahead.

Manager Clarence G. Drown, of On the Suwanee River, received, at Toledo, O., the subjoined wonderful screed from a "colored lady"—how the darks are showing up this week! Kindly note:

SIR:—I have olleys hird that swanie river is noted sho his repetasion is grand and as yo ar now cairing a corled ladey I shall ask yo if yo wood like to ad a nother an I wood like very moch to be the one I am not slow in Irin and ar willin to be govened by your law I am all so handie with a nedel please think it over and let me no of corse I dont supoose yo code yose me now but I ask if yo can and will yo give me the first chans plese plese ancer be for yo leve the city if yo wood like to ad a nother corled ladey be for yo leve the city or eny time this Winter plese let me no I am at your sirvus I am a lite maleto 4 feet 9 anches hie—wate 10019.

Mr. Drown thought he might "ad" until he came to the last statement, but the "wate" was too much. The "ladey" didn't say whether it was 10,019 pounds or tons. And excess baggage costs so much, any way. Museum men might do well to communicate with this modern mammoth after they have braced the floors of the museum.

Manager E. Greenburg, of The Merrymakers, reports a singular calamity that overtook the company at Petersburg, Va. It is the custom of The Merrymakers to give away a "barrel of money" at their Saturday evening performances, and the barrel that was to enrich Petersburg was displayed in a shop window in that town. In the small watches of the night before the advertised distribution some coy scapegrace tossed a brick through the window pane and made away with the barrel, but, happily, not with all that therein was—the sum of twenty dollars. Carried away by the daring of his own prowess the bad man must have upset the barrel, for he left several dollars behind. But the little trick of passing a brick through a plate glass window was worth sixty dollars. The thief is still at large, so I have taken in all the barrels of money that I used to leave on the sidewalk in front of my house. THE CALLBOY.

AMONG THE DRAMATISTS.

Robert Melville Baker was in town last week on business connected with his plays.

A new and original comedy by Edgar Selwyn has been accepted for early production by a prominent Broadway manager.

Who's the fellow that plays the Dutchman

GOSSIP OF THE TOWN.

Mrs. John Wood has announced in London her intent to retire permanently from the stage.

Billy Walsh is now in his forty-eighth consecutive week as singing comedian with the Keystone Dramatic Company.

Miss Morton, who has been a great favorite in vaudeville, has scored a decided hit as Hattie in A Stranger In New York. She has had any number of good notices, and has received several excellent offers from prominent managers for next season.

George Lynne and Anna McNabb, both members of The Two Jolly Rovers company, were married at Galesburg, Ills., Dec. 14.

Ann Warrington did not join London Life, as was reported.

Orlin Kyle is the possessor of two genuine relics of the battle of Manila, presented to him by D. O. Tobias, who handled the forward tower one-pounder on the *Baltimore*, on that memorable morning in May. One is a fragment of the shell that exploded over the ship as firing was begun, and the other is a piece of wood from the outer edge of a hole made by a shell from the *Olympia* in Fort Malator on Aug. 13, 1898, the day Dewey took Manila.

Frank Beresford has been reading a new play by H. A. Du Souchet, entitled The Arizona Kicker, which will in all probability be produced by Vera De Noie.

Bob Watt was in town last week looking for talent for the benefit tendered to the newsboys by the Philadelphia *Evening Item* at the Academy of Music, that city, on New Year's night.

Esta Dean will play Dorothy Fenton in William Morris' production of The Adventure of Lady Ursula, which opened at Hartford, Conn., on Christmas Day.

Alice Holbrook, having just closed an engagement with Wang, has gone West to play the Queen in A Black Sheep.

The many friends of Charlotte Deane, the capable leading lady of The Village Postmaster, will be surprised to learn of her marriage. Miss Bradford, as she was known in private life, was married to Charles A. Roux, tenor with Lillian Russell some few seasons ago, at Jersey City, N. J., by the Rev. Andrea, on Aug. 5, 1898. The marriage had not been previously announced for business reasons. The happy couple contemplate a trip to France the coming Spring.

Townsend Walsh is the author of a very interesting article on the life and works of the late Dion Boucicault in the Christmas number of *The Gael*, a monthly devoted to the advancement of the study of the Gaelic language and other matters of interest to the Irish people and their descendants.

Rose Coghlan, whose company was resting in St. Louis, made a hurried visit to this city last week.

Mrs. Langtry and her company will sail for America from Liverpool Jan. 6, on the *Lucania*.

Manager George C. Tyler, of the Children of the Ghetto company, arrived in New York from London last Saturday morning on the *Campania*. The company, numbering twenty-six, will sail from England on Dec. 20 on the *Germanic* and will reach here Dec. 28.

The name of Lavinia H. Van Westervelt Dempsey's play has been changed again, and it is announced that hereafter the drama will be called The Open Door. When first produced early in the season the title was On Neutral Ground. It was later changed to A Patriot Spy. The last company that went out with it closed in Washington Dec. 16.

Annie Delony Martin, who gives a clever lyceum entertainment founded on The Prisoner of Zenda, recently appeared in Harrisburg and Mahanoy City, Pa., where she received the highest commendation for her work and a complimentary letter from Homer Black, who made the arrangements for her appearance. Miss Martin has also given satisfaction in the University Extension Course in this city, receiving the highest indorsement from the managers of this well-known course of entertainments. She has received the strongest press indorsements throughout the country. Her entertainment consists of a picture representation of The Prisoner of Zenda accompanied by a recital of Anthony Hope's well-known story.

A son was born to Mr. and Mrs. Jacob Litt, in this city, on Dec. 17.

Marion Chase has copyrighted the title, The Shepherdess.

Harrie R. Pierce, business manager of Under the Dome, was in town last week.

Gus Hill's McFadden's Row of Flats arrived in Louisville, Ky., at 2.15 P. M., Dec. 17. Charles A. Morgan, the stage-manager, had the curtain up at 3.40 P. M., which was quick work, indeed.

Edwin T. Emery has resigned from Rose Melville's Sis Hopkins company.

Claire MacDowell, a nice of Melbourne MacDowell, has been engaged to play a minor role in My Lady's Lord.

Duffy's Jubilee is resting this week, and will reopen in New England, Jan. 1.

THEATRE FIRES.

In a fire that destroyed a large portion of the business section of Florence, S. C., Dec. 19, the Opera House was burned to the ground. The insurance was small. The theatre was owned by Miss E. J. Stuckley and Mrs. E. P. Berry. It is probable that the house will be rebuilt.

The Gem Theatre at Deadwood, S. D., was destroyed by fire on Dec. 19.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Nov. 24 to 30, 1899.

DER ATHLET. By Hermann Bahr.

THE BELLE OF JAYTOWN. By Frank Leary.

CARTER, THE AMERICAN MAGICIAN. By Charles Joseph Carter.

JOAN OF ARC. By Charles James.

KING ROLLICK, LAST OF THE GOTHS. By R. S. Wasson.

KNOTS O' TENNESSEE. By Hal Reid.

THE PUNKIN RUN SCHOOL. By H. Elliott McBride.

SCHILLER'S WALLENSTEIN'S CAMP. By Moritz Verkruech.

CURRENT AMUSEMENTS.

Week Ending December 30.

New York.

METROPOLIS (Third Ave. and 142d St.), WHY SMITH LEFT HOME.
OLYMPIA (Third Ave., bet. 129th and 130th Sts.), MISS NEW YORK, JR.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), MRS. LESLIE CARTER IN ZAZA.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
MINER'S (42d St. nr. Lexington Ave.), VAUDEVILLE.
THE PALACE (58th St. bet. Lex. and Third Aves.), LOEW-TINCOLN'S VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), PADEREWSKI RECITALS—Jan. 6 and 20.
THE NEW YORK (Broadway and 45th St.), THE MAN IN THE MOON, JR.
CRITERION (Broadway and 44th St.), JULIA MARLOWE IN BARBARA FRIETCHIE—68 to 75 Times.
THE VICTORIA (Seventh Ave. and 42d St.), THE ROGERS BROTHERS IN WALL STREET—101 to 108 Times.
THE REPUBLIC (West 42d St., adjoining The Victoria) now building.
AMERICAN (Eighth Ave., 42d and 41st Sts.), THE BEGGAR STUDENT.
MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN MEN AND WOMEN.
BROADWAY (Broadway and 41st St.), BEN HUR—31 to 39 Times.
EMPIRE (Broadway and 40th St.), MY LADY'S LORD—1 to 9 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), MAURICE GRAU OPERA COMPANY.
THE CASINO (Broadway and 39th St.), ALICE NIELSEN IN THE SINGING GIRL—65 to 72 Times.
KNICKERBOCKER (Broadway and 38th St.), NAT. C. GOODWIN AND MAXINE ELLIOTT IN THE COWBOY AND THE LADY—1 to 8 Times.
HERALD SQUARE (Broadway and 35th St.), PRIMROSE AND DOCKSTADER'S MINSTRELS.
GARRICK (35th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—51 to 58 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
SCHLEY (112 West 34th St.), now building.
MANHATTAN (1285-1287 Broadway), ANNA HELD IN PAPA'S WIFE—44 to 51 Times.
THIRD AVENUE (Third Ave. and 31st St.), UNDER THE DOME.
BIJOU (1239 Broadway), MAY IRWIN IN SISTER MARY—62 to 69 Times.
WALLACK'S (Broadway and 30th St.), FRANK DANIELS IN THE AMEER—22 to 29 Times.
DALY'S (Broadway and 30th St.), THE MANŒUVERS OF JANE—34 to 43 Times.
WEBER & FIELDS' (Broadway and 29th St.), THE WHIRLIGIG—101 to 108 Times—BARBARA FIDGETY—21 to 28 Times.
COMIQUE (Broadway and 29th St.), THE BOHEMIAN BURLESQUERS.
FIFTH AVENUE (Broadway and 28th St.), THREE LITTLE LAMBS—1 to 8 Times.
THE GARDEN (Madison Ave. and 27th St.), RICHARD MANSFIELD IN THE FIRST VIOLIN—1 to 7 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.),
MINER'S (213-214 Eighth Ave.), MAY HOWARD'S COMPANY.
MADISON SQUARE (24th St. nr. Broadway), WHEELS WITHIN WHEELS—17 to 25 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), ANNIE RUSSELL IN MISS HOBBS—125 to 133 Times.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), SHORE ACRES—2d Week.
IRVING PLACE (Southwest cor. 15th St.), DRAMA AND COMEDY IN GERMAN.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE VILLAGE POSTMASTER—3d Production—1 to 9 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), 'WAY DOWN EAST—50 to 58 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), THE PARISIAN WIDOWS.
STAR (Broadway and 13th St.), THE BOWERY AFTER DARK.
GERMANIA (14 East 4th St.), THE REMEMANN COMPANY IN GERMAN REPERTOIRE.
LONDON (235-237 Bowery), ROBERT MANCHESTER'S CRACKER JACKS.
PEOPLE'S (199-202 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), FRED IRWIN'S MAJESTIC BURLESQUERS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), MRS. FISKE IN BECKY SHARP—116 plus 1 to 8 Times.
PARK (385 Fulton St.), STANDARD OPERA COMPANY IN GIROFLE-GIROFLA.
HYDE & BEHMAN'S (340-342 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), HYDE'S COMEDIANS IN VAUDEVILLE.
UNIQUE (194-196 Grand St.), MIACO'S JOLLY GRASS WIDOWS.
EAGLE (Grand Ave. and Fulton St.), Closed.
THE AMPHION (437-441 Bedford Ave.), BECAUSE SHE LOVED HIM SO.
STAR (491-497 Jay St., nr. Fulton St.), VANITY FAIR.
EMPIRE (101-107 South 6th St.), THE MAJESTIC BURLESQUERS.
COLUMBIA (Washington, Tillary and Adams Sts.), VIOLA ALLEN IN THE CHRISTIAN.
GAIETY (Broadway and Middleton St.), A STRANGER IN A STRANGE LAND.
LYCEUM (Montrose Ave. and Leonard St.), HANDS ACROSS THE SEA.
BIJOU (Smith and Livingston Sts.), THE QUEEN OF CHINATOWN.
MONTAUK (585-587 Fulton St.), JOHN DREW IN THE TYRANNY OF TEARS—118 plus 1 to 9 Times.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Carnegie Lyceum—Ties.

Drama in three acts translated by George Peabody Eustis and Paul Kester from the French of Paul Hervieu. Produced Dec. 20.

Robert Fergan	John Blair
Michel Davernier	Frederick G. Lewis
Ferdinand Valanton	P. Augustus Anderson
Pauline Valanton	Alice Harrington
Irene Fergan	Florence Kahn
Servant	Gage Bennett

The second of the John Blair series of modern dramas was presented at the Carnegie Lyceum on Wednesday night. The play performed was a translation by George Peabody Eustis and Paul Kester of Paul Hervieu's Les Tenailles, which in the English version has been given the non-impressive title, Ties. As was the case at the performance of El Gran Galioto, a month ago, the audience upon this occasion was largely composed of prominent artists, men of letters and musicians, and the players therefore had the rarely-experienced felicity of presenting their best art to appreciative minds.

Les Tenailles was accounted a failure in Paris, where, as a prize play of the Comédie Française, its performance aroused considerable interest among French theatregoers. The fact that it did not succeed there may be easily understood when it is noted that while the situations and episodes of the play are essentially French, the treatment of the theme, and especially the prophetic misery of the ending, are distinctly in the fashion of Ibsen and many of the modern German dramatists. This fact and the unvarying gloom of the play undoubtedly account for its original non-success.

In adapting M. Hervieu's work for the American stage George Peabody Eustis and Paul Kester were apparently most conscientious and painstaking. The dialogue, while not brilliant, is easy flowing. Here and there it is marred by speeches that smack strongly of cheap melodrama, and occasionally the lines seem ill suited to the lips that speak them; but, on the other hand, the conversations are all in natural English and are commendable for their simplicity of diction. The chief source for complaint against the translators lies in the title—Ties being neither a translation of Les Tenailles nor a suitable name for the play.

The story of Ties is one of polite masculine brutality and introspective feminine insanity. It is absolutely logical—unfortunately, too, it is commonplace—and when once the auditor becomes acquainted with the characters, he can accurately figure to himself the denouement. Robert Fergau is a drawing-room despot with qualities of mind that should have made him a capital emperor or railway section-boss. Had he directed these powers in public life to his own advancement, his wife, Irene, would have borne her share of bullying uncomplainingly and, indeed, proudly. But this opinionated, self-satisfied Fergau elected to display the bulk of his authority in his home, over his wife and his servants. The wife, at best a weak, imaginative, introspective girl, rebels. Her rebellion, at the outset, is against the authority of her husband. She has no tangible idea of a happier state of being, but she feels keenly the unhappiness of her condition and yearns for a change. "I do not wish for pleasure but for happiness," she says—and there is no one at hand to point out to her that, although others have the power to bestow upon her the former, she may obtain the latter only from her own soul.

The opportunity for release appears to her to come in the person of Michel Davernier. He is a young man of some imagination and feeling, but possessed of little strength, either mental or physical. Irene promises to release herself from Fergau and to marry him. She implores her husband to consent to a divorce. He refuses, on the ground that such an action might injure him in the eyes of society. Then he exercises his authority as a husband in a diabolically nasty manner that, in Oklahoma, might bring about a lynching, or at least a tar and feathering. He asserts his absolute ownership of his wife and advises her to make the best of it.

After ten years of wrangling Mr. and Mrs. Fergau are found to be in precisely the same mental attitude toward each other as at the first. The death of Michel somewhat subdued the spirit of Irene, but she managed to retain sufficient ill-temper to do her share in keeping up the conjugal feud. Fergau continues to act according to the letter of the law, while Irene defies the letter and the spirit of every law save that established by her own perverted brain.

The denouement—which is really the only dramatic situation in the play—is brought about after this fashion: Fergau decides that his son, a boy of nine years, shall be sent to boarding-school. Irene, dreading the separation, and with her customary whining opposition to anything and everything that her husband may suggest, declares that she will not permit the child to be sent away.

"He *shall* go!" says Fergau.

"He is not your son," says Irene with spiteful insolence, "therefore you have nothing to say in the matter."

When Fergau realizes that the boy whom he has loved is the son of the dead Michel he naturally considers that he should be justified in seeking a divorce. His disputatious wife, however, asserts that he is in honor bound to support her and her illegitimate offspring. For once she is victorious, not because she is right, but because the bullying Fergau is cowed by the dread of public dishonor.

Not the least distressing part of this thoroughly painful drama is the final picture, which seems to prophesy years of hatred, malice and all uncharitableness ahead for the man and woman. The play ends as it began, with an interrogation point. It is a realistic picture of marital misery, the exhibition of which is neither pleasurable nor profitable to any one. Only those who have seen precisely similar episodes in real life can appreciate its strength and accuracy, and to them it is a reopening of old wounds. The picture should be placed in one of those convenient closets where family skeletons are locked away—where young persons may not venture, and where their elders never choose to go.

As if to justify the performance of so disagreeable a drama the players acted their unhappy roles with an earnestness that deserves commendation. Mr. Blair contrived to masque his own personality with that of the insufferable Fergau most skillfully. His grasp of the inward characteristics of the man was masterful. Outwardly—considering him not as a student of psychology but as an actor—he was guilty of many a fault. His habit of standing with hands thrust deep in trousers pockets, shoulders elevated, head thrust forward, while he solemnly intones his lines, is at times peculiarly displeasing. His over-assertive fashion of pronouncing correctly certain words that are ordinarily mispronounced suggests a shade of school-masterish snobbery, and in his performance he was somewhat careless in two or three minor details of business—details so trivial that they might as easily have been done well as done badly.

Florence Kahn, upon whose shoulders fell the heaviest and most trying burden of the play, acted with great power and distinction. Thoroughly wrapped up in the role of Irene, her errors were almost altogether those of exaggeration rather than those of omission. Her voice is a grand organ of emotion over which she has yet to become a perfect master. By its very strength she occasionally mars a speech of passion, and lends an undue amount of fee'ing to lines that warrant but small accentuation. Her ungraceful carriage—that strikes one as being entirely an affectation—might so easily be remedied that it is a pity to note its continuance upon her every appearance. Her really remarkable powers are not as yet fully developed, and it is to be hoped that she will essay roles of a sort entirely different from those that she has lately played before she becomes fixed in the mannerisms that now threaten her.

Frederick G. Lewis' impersonation of Michel Davernier, although evidently studied, was utterly unimpressive and lacking in interest. His enunciation was sadly indistinct, his bearing was uneasy; save for the intelligent reading of his first important speech, there was in his performance nothing to commend.

P. Augustus Anderson and Alice Harrington as Ferdinand and Pauline Valanton represented, in the play, the world of fairly intelligent, thoroughly contented mediocrity. They formed the contrasting background for the two mentally perverted principals, and while their rôles afforded them little scope for emotional light and shade, their portrayals were nicely keyed and quite satisfactory. Mr. Anderson was guilty in the opening scene of his usual fault of ill advised accent, and he was at times strangely awkward, but his capital acting in his final scene atoned to a degree for his earlier shortcomings. Miss Harrington was at all times sympathetic, womanly and refined in speech and manner.

In the stage settings there were several little crudities that must be excused, since the play was presented only two nights, and therefore an outlay for special scenery could not, of course, be expected of the management. The next performance of the series will be given in January, but as yet the play to be presented has not been decided upon.

Third Avenue—Wicked London.

Melodrama in five acts by Frank Harvey. Produced Dec. 18.

David Burton	John P. Rutledge
Richard Carlton	Edwin Mordant
Washington P. Walker	Joseph Kearney
Hon. Leonard Varney	J. Palmer Collins
Dr. Walburton	W. D. Duncan
Tom Darned	John P. Rutledge
Nick Daly	Elwyn Stevens
Sergeant Harrop	W. D. Stedman
First Warden	Burrill Clifton
Second Warden	Charles McCloskey
Shenton	Harry Lyons
Marion Burton	Carrie Sanford
Betsy Darned	Lon Ripley
Mrs. O'Gorman	Maggie Weston
Harry	Little Doris
Lucy	Bijou Harris

Last week's bill at the Third Avenue Theatre was Wicked London, a five-act melodrama by the prolific Frank Harvey, produced for the first time here. There was a crowded house on Monday night.

In Wicked London Mr. Harvey falls far below some of his other work, notably Shall We Forgive Her. The story is a hackneyed and conventional one, and the element of plausibility is frequently absent. The hero is a worthy young clerk, Richard Carlton, who loves Marion, the daughter of his employer, David Burton. The father wants his child to marry Leonard Varney, rich and villainous, so he accuses Carlton of forgery. Both know that the crime was committed by Carlton's father, now dead, but the hero, to shield his parent, says nothing. Instead, he elopes with the daughter. The couple play in bad luck, for act second finds them poverty stricken in a tenement. Marion is ill and is taken to a hospital. When Richard, who has been searching for work, returns he is led to believe through a transparent ruse of the villain that his wife has gone back to her father, who is willing to receive her without him. He decides to sail for the United States in company with one Washington P. Walker, an American, who is his friend. This Walker is supposed to be amusing, but he is merely coarse and offensive, as the English playwright's American generally is.

To while away his time before sailing Walker takes his friend on a tour of the dives, and here is where Wicked London comes in. They visit a sailors' grog shop that becomes an aristocratic gambling joint after closing hours. The villain is on hand here, and is stabbed and robbed by a pair of thugs. Of course circumstances point to the hero as the guilty person and he is arrested. The villain takes advantage of the chance to accuse his rival of the assault and Carlton goes to jail. After five years he makes his escape from Portland Prison by boat, and, needless to say, the villain is speedily brought to book for his misdeeds, and all ends happily.

Edwin Mordant in the leading male role was the best of the cast, playing with force and ability, and a commendable avoidance of mock heroics. Carrie Sanford, who has not been seen here in melodrama before, made a pleasing impression as the heroine. Others deserving of favorable mention are Lou Ripley, Maggie Weston, and W. D. Stedman.

Murray Hill—Carmen.

The Henry V. Donnelly stock company appeared last week in a dramatic version of Carmen, by John M. Morton. The familiar story is but poorly told in this dramatization, and except that the play afforded Dorothy Donnelly an opportunity to display her best melodramatic powers it was ill suited to the organization. It was, however, mounted with considerable care, and the players all made the very best of their meager chances.

Miss Donnelly's Carmen was a sincere, well conceived characterization. In appearance she was quite the ideal cigarette maker of Seville, but her performance lacked the dash and magnetism of the true Carmen and rarely was she convincing in her work.

Georgia Welles as Nina gave a faithful and attractive portrayal of the contrasting character. Her pathos was especially well enforced and her acting throughout was skillful and sympathetic.

Ralph Stuart was a capital Don Jose in appearance, and, in so far as the part permitted, his impersonation was human and forceful. The Escamillo of Charles D. Waldron was a worthy performance, as was also the Pablo of Walter Allen, the Dancairo of William Redmund, and the Laura of Frances Head.

Star—Under the City Lamps.

The five-act melodrama, Under the City Lamps, was revived last week at the Star Theatre, where its many thrills and sundry excitements scored a hit with the regular clientele, which goes in for throbs and throes. The audiences enthused about the sensational episodes, while lavishing sympathetic applause upon the perturbed hero and heroine and quite proper wrath upon the inevitable wicked ones. The play had been skilfully brought up to date in spots, and these changes were duly appreciated.

The cast was generally capable. Hits were achieved by Harry Mainhall, Thomas Bridgeland, Leonard Scarlett, Franklin Hill, Henry Molton, William Blakeley, Juliette De Grignan, Lillian Spencer, Loretta Wells, and Frances Willard, ably assisted by James Leahy, Victor Cortland, Charles Vincent, J. H. Gilchrist, and H. G. Loraine.

Annie Lloyd introduced several popular songs with pronounced success.

Garden—Richard Mansfield.

At the Garden Theatre last week Richard Mansfield revived The Devil's Disciple for three nights, Prince Karl Thursday and at the Saturday matinee, A Parisian Romance Friday, and Dr. Jekyll and Mr. Hyde Saturday evening.

At Other Playhouses.

Owing to the necessity of sending this number to press earlier than usual the reviews of Monday night's performances will be deferred until next week. The announcements at the various theatres for the week were as follows:

WALLACK'S.—Frank Daniels continues in The Ameer. Business last week was remarkably good, and it is beyond question that the operetta has made a popular hit.

DALY'S.—The Maneuvers of Jane is still on.

HERALD SQUARE.—Primrose and Dockstader's Minstrels were announced to open an engagement on Christmas Day.

LYCEUM.—Annie Russell continues in Miss Hobbs.

FIFTH AVENUE.—The first performance of the long expected Three Little Lambs was scheduled for Christmas night.

KNICKERBOCKER.—Nat C. Goodwin and Maxine Elliot were billed to appear in the first New York production of The Cowboy and the Lady.

BROADWAY.—Ben Hur continues.

GRAND OPERA HOUSE.—The two weeks' season of Shore Acres ends on Saturday night.

ACADEMY.—'Way Down East is still the bill.

MURRAY HILL.—Men and Women is announced as the week's attraction.

METROPOLIS.—Why Smith Left Home is the bill for the week.

MANHATTAN.—Anna Held in Papa's Wife continues prosperously.

GARDEN.—Richard Mansfield, it was announced, would present The First Violin this week.

EMPIRE.—The first performance here of My Lady's Lord was announced for Christmas night.

MADISON SQUARE.—Wheels Within Wheels continues.

CRITERION.—Julia Marlowe, in Barbara Frietchie, will close her engagement two weeks hence.

GARRICK.—William Gillette, in Sherlock Holmes, is still the bill.

STAR.—The Bowery After Dark was announced for this week.

CASINO.—Alice Nielsen, in The Singing Girl, ends her successful New York engagement on Saturday night.

FOURTEENTH STREET.—A revival of The Village Postmaster is promised for this week.

HARLEM OPERA HOUSE.—Mrs. Leslie Carter, in Zaza, is the Christmas bill.

BIJOU.—May Irwin, in Sister Mary, continues to draw large audiences.

AMERICAN.—The return of a number of the favorite Castle Square Opera company's singers is promised in The Beggar Student, which is the attraction for this week.

FANNY RICE'S NEW PLAY.

Fanny Rice produced her new new play, A Wonderful Woman, at the Collingwood Opera House, Poughkeepsie, N. Y., on Dec. 20, the author's name not being made known. Miss Rice appeared as Polly Perkins, interested in Wall Street and theosophy. She imports a Hindoo occultist with power to separate soul and body. His exploits with this power, employing Polly and a friend of hers as subjects, lead to many astonishing situations and provide plenty of good fun.

FILIPINOS STRANDED.

A Filipino theatrical company that has been making a disastrous tour of the Pacific Coast is stranded at Seattle, where they are being lodged and fed at the expense of the city. The company numbers seventeen people and was brought to the United States last Summer.

BROOKLYN AMUSEMENTS.

Business week of Oct. 18 has been light at all the theatres, owing, of course, to the Christmas shopping.

First in importance of the bills of the week was Julia Arthur's gorgeous presentation of More than Queen at the Montauk. It gives place on Monday to John Drew in The Tyranny of Tears.

The Sign of the Cross is quite properly followed at the Columbia by Viola Allen in The Christian, who would have no cause of complaint if the receipts should not exceed more than one half of the prodigious "take" attained by her here in November of last year.

The Amphion, after a week of darkness, will attempt to get a position in line with other competitors with Because She Loved Him So.

The Rising Generation at the Grand Opera House gave the down town section of this borough its first opportunity to judge of the quality of young William Barry's work, in a role in which his regretted father is very pleasantly remembered. As a copy it is most faithfully done. The make-up, walk, gestures and tone of voice are all faultless, but an imitation of anything is never quite the original, and now that Mr. Barry has demonstrated his talent as a comedian, it is suggested that success would be made surer in a new medium, even though modeled on the old lines. Little Bob Barry again shows his cleverness in depicting a street gamin, and incidentally exhibits considerable vocal excellence. Mannering and Weston are seen in their former parts, as is also Lydia Barry, who, with George Felix, sandwiches The Vaudeville Craze between the third and fourth acts of the play.

Next week Manager Lewis Parker again reverts to vaudeville through the medium of Helene Mora and Hyde's Comedians, with A Stranger in a Strange Land underlined for New Year's week.

The Gayety presented Rose Melville in her well liked impersonation of Sis Hopkins, which Manager Bennett Wilson follows with A Stranger in a Strange Land, the latter play illustrating forcibly the idiosyncracies of the new school of booking, Messrs. Vincent and Wilmer's comedy having been already done at the Columbia and Amphion in little over a month, with two popular price houses underlined consecutively.

If hearty applause and persistent recalls are a criterion of merit, then Cole and Johnson's A Trip to Coontown may be set down as all right, the Bijou having been filled nightly with liberal applauders. The singing of Lloyd Gibbs and Alice Mackay, though, was of superior quality. Manager Harry C. Kennedy entertains The Queen of Chinatown next week.

The special feature at Hyde and Behman's was Fay Templeton, a long time stranger to Brooklyn, now seen her for the first in vaudeville. Miss Templeton was thoroughly artistic in the rendition of "Ma Filipino Lady." Strikingly costumed, and with a blended dialect of Spanish and negro accent, its recital commanded undivided attention. An imitation of Fougere's singing of "Hello, My Baby," with an excerpt from Hurly Burly, rounded out her turn nicely. Edna Bassett-Marshall in Sunshine and Shadow was assisted by a child soprano, combining age with freshness, and two young lads, whose cleverness and versatility, especially the dark-haired one, carried the specialty to a highly successful finish. Frank White and Lew Simmons were immense with Get In the Band Wagon, a good old-time nigger act redolent of the San Francisco Minstrel days. Gertrude Hayne's organ specialty, augmented with orchestral accompaniment, is decidedly improved, the preliminary singing by George Loose, a handsome boy with well cultivated and expressive voice, proving a strong feature. Stinson and Merton caught many laughs, while the Florenz troupe of gymnasts gave cards and spades to rivals in the same line. Others in the bill were Maude Caswell and Arthur Arnold, Meyer Cohen, and James Thornton. Manager Henry W. Behman's next big headline is that always delightful artist, Felix Morris.

The Park Theatre seemingly may go on with opera at popular prices for the remainder of the season, the American Standard Opera company having developed a goodly clientele. Whether Giroffe-Girofla leaves this week or has a continuance throughout another does not seem determined. The successor, when needed, is to be Iolanthe.

Fred Irwin's Majestic Burlesquers gave satisfaction at the Star. The opening and closing burlettas are excellently mounted and richly costumed, the olio being replete with clever turns, notable features being the Todd-Judge acrobats; The Three Merrills, who excel in trick bicycle riding; Charles Kenna, an original and diverting monologist, and Edith Harvey and Kitty Irwin, two pretty girls whose infusion of ginger into their singing and dancing proved agreeable. Manager William L. Bissell next offers Vanity Fair.

Eagle's Nest is taken down at the Lyceum to make place for Hands Across the Sea.

The Brooklyn Music Hall had Miaco's City Club Burlesquers, while the Novelty presented Deave's Royal Marionettes, the Crawford Sisters, Takezawa's Japanese Troupe, Linton and McIntyre, Clarenze's Newsboy Quintette, D'Alma's monkeys, dogs and apes, Johnnie Williams, The Bachelor Club, and Edison motograph.

The Tuxedo Club move from the Unique, which is next entered by Miaco's Jolly Grass Widows.

The Empire evicts The Parisian Widows for The Majestic Burlesquers.

The large advance sale indicates a very successful engagement for Mrs. Fiske at the Academy of Music, where Becky Sharp will have its 124th consecutive performance in Greater New York next Saturday night. SCHENCK COOPER.

WILD WEST SHOWS DOOMED?

The officials of the Department of the Interior have decided that in the future no more reservation Indians shall be lent by the Government to showmen for purposes of exhibition, unless the exhibitions are planned on lines showing the progress of Indian education. The authorities hold that the Indians become demoralized in such public performances, and retain the uncivilized customs that the Indian schools have long endeavored to stamp out. Several applications for the loan of Indians have lately been refused, and the officials are determined to stop at once the abuses that have been practiced for several years.

STAGE CHILDREN'S CHRISTMAS TREE.

The annual Christmas festival of the children of the stage was scheduled to take place on Christmas Eve at Tony Pastor's and Tammany Hall. A MIRROR man was escorted one day last week by Harry Sanderson, who is acting as Santa Claus' agent, into the big room on the first floor of Tammany Hall, in which the presents were stored. The gifts are useful, as well as ornamental, and the eyes of the tots must have jumped for joy when they saw the good things provided by the thoughtful committee, consisting of "Aunt Louisa" Eldridge, Mrs. Tony Pastor, and Mrs. E. L. Fernandez.

GEORGE BOWLES MARRIED.

George Bowles, business-manager of the Alice Nielsen Opera company, surprised the Rialto last week by taking unto himself a wife in the charming person of Jessica Duncan, a member of Miss Nielsen's company. The ceremony was a quiet one, and took place at the Little Church Around the Corner on the afternoon of Dec. 20. John Slavin was best man and Mrs. Slavin was the maid of honor. Miss Duncan is a native of Burlington, of which city her father was formerly Mayor. She has been on the stage only a few years. Last Summer she appeared with success in vaudeville.

☞ Who's the fellow that plays the Dutchman

ROME.

Unwelcome Plays—Duse's Health Restored—Notes of Interest.

(Special Correspondence of The Mirror.)

ROME, Dec. 10.

Two new plays—such as they are. The first is by Lopez, an author of no mean fame. He shows us the usual modern Latin wife, with husband and a lover. Nay, she goes a step beyond the modern Latin drama, and has two lovers, one of whom is really in love with the woman and challenges the other lover to a duel. "Duel!" cries Number One. "Bosh! Let's toss—heads or tails. Who loses kills himself!" A coin is thrown in the air. Number Two loses and runs off to throw himself under a tramcar—a new kind of suicide for a drama.

Meanwhile Number One bows to madame and leaves her, ever after following the traits of the Wandering Jew. The play does not inform us whether he ever wrote or wired to his lady love during his endless journeyings. We should have liked so to have known. But we had enough of his prose, as it was.

The other novelty is a scientific experiment, which we hope will not be repeated on the stage. Otherwise we may as well spend our evenings in the nearest hospital—it would be equally amusing and more instructive. Zacconi, however, seems to like the idea, for it is he that plays the scientific hero, a doctor. In fact, if the subject is unpleasant, the language is strong, and so are some of the situations. But these do not save the play, even with Zacconi. The doctor is in love with a young girl whom he imagines to be consumptive, and he inoculates her with appropriate virus. In due time he examines the patient—in front of the audience—and finds that the girl is cured of consumption, but has got, instead, a cancer! Medical students—aye, and others also—rush to the theatre, not to study the doctor's experiment, but to study the beautiful bust and shoulders of the girl, which are laid bare during the examination.

The French play, La Dame Chez Maxim (The Girl from Maxim's), has been translated into Italian and has proved the most prodigious failure that I have ever had to record. The public have no words too strong to condemn it. They call it "impudent, shameful, lurid, stupid, obscene, filthy." They even tax the actress (a favorite one, too) for consenting to play such a part. At the first performance there were ladies and young girls present—but they have not returned.

It is quite a treat to turn to clean subjects. Gustavo Salvini, who is as great a worshiper of Shakespeare as his father, is not content with playing Hamlet and other Shakespeare parts—he is also lecturing on Hamlet, Othello, and other works of the bard. He has a particular liking for Iago, and his demonstration of the part is very fine. By his study and tenacity Gustavo Salvini is now the greatest classic actor in Italy—I might say the only classic actor now in Italy. Even his father admits that; he, who was so much against his son adopting the stage as a profession.

Novelli is quite a different kind of actor. He might be called an actor of all work, for there is no kind of part that he does not play, and he plays them all well. His present tour comprises Genoa, Spezia, Marseilles, Toulon, Monte Carlo, Berlin, Vienna, and Venice. He will be in Rome in November, 1900, to open the House of Goldoni, which is to be worked on the same principle as the Maison de Molière in Paris.

Duse, I am glad to say, is now well enough to play again. She has been presenting The Second Mrs. Tanqueray in Vienna and has been enthusiastically received, as she always is when she does not play d'Annunzio's plays. There is wonder at this sudden recovery of the great actress, for it was announced that it would be months before she could play again! All's well that ends well, however.

The critics are already writing their opinions about Bovio's new play, which has not yet appeared. They describe it as a hymn of Simonides, a dialogue of Plato, the sentence of Socrates, and scenes with Xantippe, the whole of which will make up Bovio's play that is to make artists, public and the critics themselves cry! It is rather unkind to poor Bovio, who is kept to his room by illness, to condemn his play before hearing.

Teresina Marianni, who won her spurs in Cairo some years ago, quite put Réjane in the shade in Madrid in the part of Zaza.

Rumors are again afloat that Verdi is writing a new opera—if not two. Of course he denies. He always has denied such rumors—even when he was young. I know for a fact that not long ago he said to a friend: "My head is full of melodies—but, oh! the trouble of filling all those sheets of paper with them!"

A funny story reaches me from Vienna. Perhaps it may have reached you also, but perhaps not, and I will send it to you. It was decided to have an Anti-Semite theatre of their own, in which authors, actors, scene shifters, box openers, ticket takers, etc., were all to be Roman Catholics, and only Roman Catholics. The first play given was The Merchant of Venice, and poor Shylock was duly hissed every night. So far so good. But when a newspaper—I shall not tell you its name—announced the success of the great play by the "Austrian Anti-Semite poet, Grillparzer," the fun began. The following day a letter appeared in the same paper, signed "William Shakespeare," claiming authorship of the much applauded play. The editor thought the letter authentic and published an open apology to the writer of the letter, saying how sorry he was for his involuntary mistake! Nor is this all. The editor in point is the scholastic inspector of Vienna. He had never heard of Shakespeare.

I have often written about the splendid talent of Gemma Bellincioni, the best Santuzza on the lyric stage. Well, she is giving up the lyric stage for the drama. She is a magnificent actress and, as an actress, she should have a great future.

Colautti is writing a libretto on Adrienne Lecouvreur, which is to be set to music. This reminds me to say a few words on Tosca, for which Giacosa has written the libretto. With Sardou's permission Giacosa has reduced the four acts into three. The music took Puccini fourteen months to write, and it was completed on Oct. 16. The first scene was written in one night of August, 1898. Puccini usually writes by night; in fact, the whole of Tosca was written by night. In the morning Puccini always goes out shooting when the weather allows. After dinner he sleeps, and at night he works. He lives on an estate of his own at Torre del Lago, which would be an earthly paradise if it were not for the mosquitoes that penetrate within the house, notwithstanding the blinds at every window. Much as Puccini loves music, he loves shooting more. He may be without music when he moves from his home, but he is never without his gun. He lives the life of a peasant and dresses like one. He is always in the open air—on hills, by the sea, or by his own favorite lake. It is this free and open-air life that gives him so much energy of mind and body, and to that he owes his Villi, Manon, Bohemia, and his coming Tosca, which is expected to be the greatest triumph of all. Tosca is to be given in January, and Sardou will be present at its first performance.

S. P. Q. R.

MRS. GOULD'S THEATRICALS.

At her beautiful home, "Georgian Court," Lakewood, N. J., on Dec. 21, Mrs. George Gould (Edith Kingdon) gave her long promised Christmas theatricals. A most distinguished audience assembled in the new casino and were entertained by three little plays. Sidney J. Smith and Bijou Fernandez were seen in A Pair of Lunatics; Walter Hale, Evert Jansen Wendell, Emily Key Hoffman and Greta Pomeroy played Edward Rose and A. J. Janoway's The Marble Arch; and Mrs. Gould, Boyd Putnam and Mr. Wendell presented Mrs. Wharton's new one-act comedietta, The Twilight of the God.

☞ Who's the fellow that plays the Dutchman

RELATIONS OF NOVELIST AND DRAMATIST.

Is there a marked prejudice against dramatized novels? Judging from some recent criticisms one might be led to think there is. Those who have delved beneath the surface of the subject, however, cannot help thinking that it is not well founded. Many of the best acting dramas ever seen on the stage have been adapted from stories and material found in books. Shakespeare himself drew largely from Plutarch, old Italian legends, etc.

Almost invariably plays thus derived have greater plots, more harmonious structural arrangement, and far stronger characterization. This is the more obvious when we realize that many of our so-called original plays are written for the purpose of displaying to the best advantage the particular talent of some star, or to exploit some event or fad of the hour.

As a rule great novelists who get close to the pulsating heart of humanity write books that make acceptable plays. Examples of this class are not far to seek. They include Sir Walter Scott, Bulwer-Lytton, Charles Dickens, Charles Reade, Wilkie Collins, Du Maurier, Thomas Hardy, Bret Harte, Mark Twain, Mrs. Francis Hodgson Burnett, etc. And there are many other authors whose novels are equally well adapted for stage use, so far as dramatic needs are concerned. I have often wondered why more of Thackeray's work has not been placed before the footlights. We are promised a version of Vanity Fair, and every admirer of Thackeray—and his circle of admirers is yearly increasing—will be delighted to witness a faithful portrayal of Becky Sharp, whose histrionic possibilities are countless. Certainly there is rich ore for the playwright in Pendennis, The Newcombes, and Henry Esmond, and some day in the not far distant future it will be excavated, and run through the smelter of the dramatist—to come out priceless bullion, and, unlike ordinary bullion, informed with life.

In the works of the lamented Robert Louis Stevenson there are at least two splendid stage plots, in addition to the Dr. Jekyll and Mr. Hyde nightmare, which was one of the author's pot-boilers. Sir Walter Besant has produced five or six very dramatic stories, and two written in collaboration with the late Mr. James Rice, called "Ready Money Mortiboy," and "Such a Good Man," were made into successful plays. Mortiboy is the most real, though eccentric miser—all misers are eccentric—that can be found in the immeasurable realm of fiction. Many other authors I could name whose novels furnish the most tempting dramatic climaxes. Though Dr. Claudius failed, from a box-office standpoint, F. Marion Crawford, the most prolific living novelist, has created or transcribed from life several personages who are reasonably new to fiction, though none the less drastic, and they are certain to be transplanted to the boards sooner or later.

It is entirely natural to wish to see on the stage the interesting and impressive characters with whom we have become familiar through books, and where they are suited to dramatic interpretation we gain a more vivid insight into the conception of the author, as well as the strongest pictorial effect of his work. The objective side of life is all that the drama can vouchsafe to depict; the subjective side may be simply inferred by the spectator.

The craze over "Trilby" illustrates what success may be achieved by a character novel. Neither in the book nor in the play were there any violent or even very stirring scenes, except the death of Svengali; but from beginning to end the illusion was kept up, and concrete ideas were presented that a child could understand.

In "Tess of the D'Urbervilles" the public saw an essentially problem play, reinforced by strong local coloring, with the interest organically concentrated upon Tess, so nobly and unforgetably impersonated by Mrs. Fiske. Here is a play in which, bearing in mind the unities and the esthetic and ethical requirements of art, the dramatist actually improved on the novelist, especially in the ending, where Tess delivers the touching apotheosis of the soul, in the words, "The light is breaking." This is the very highest peak of emotional optimism, and it produces a sublime effect upon the audience, which leaves the theatre feeling that a supreme lesson has been learned—that faith and love triumph over death.

The case of Mr. Hall Caine and his dramatization of "The Christian" is an exceptional one. Of course he was not obliged to ask permission to take liberties with his acting version of this incongruous caricature of life. He surely violated every canon of good taste, if not of art, and showed his mawkish insincerity by ending his play in precisely an opposite manner from that in the book, obviously for a commercial purpose. This absurd method of tinkering what was a literary monstrosity in the first place has cheapened him in the eyes of those very people by whom he wished to be taken seriously, and has irreparably weakened his influence as an author for the rest of his days. Justly designated as a poser, his fulminations hereafter are likely to be treated by the public with divers grains of allowance—until he has betrayed himself into his final attitude; for Mr. Caine is like the man who wanted to argue all sides of the question at once, in order to arrive at the points which would command the greatest favor among his hearers.

It may be—as it paradoxically has proved in his case—advantageous to a man's purse to have an elastic conscience and a plastic intellect; but these buncombe faculties do not make for solidarity either in literature or the drama.

The basic possibilities of both the novelist and the dramatist lie in the power of expressing ideas. Words can be vividly conveyed only when vividly conceived. Some one has said that "deed and word, action and literature, are in essential correlation, and, like heat and motion, convertible into each other. Just as much worth and of as solid quality is needed for efficient writing as for efficient action. Whether so much worth is/ne in action or in writing is circumstantial. The one begets the other. Literature is the form of re-action—integration of past action and preparation for new. The one, however, always implies the other. All good literature is potential action, and all good action is potential literature. The value of practice is its thought; the value of literature its convertibility into action. The thought or emotion that finds no expression in action, in practice, is like heat received at a hot fire, which, unlike heat generated of digestion and motion, leaves the person, so soon as he passes into a lower temperature, colder than before."

All history shows that the most powerful writers have been men of action. The marrow of masculine literature is found in the writings of Moses, David, Homer, Æschylus, Paul, Cæsar, Michel Angelo, Dante, Cervantes, Martin Luther, Shakespeare, Napoleon, Burns, Carlyle, Washington, Lincoln, and Grant—all virile men of action. There have been more polished writers, perhaps, with more exquisite literary analysis, but without the majesty and strength of those above named. For more than three thousand years the predominant principle of every immortal poem has been action, and their authors have been in intimate relation with the great doers. "Know" presupposes "do" says an eminent authority. "Can," "Können," is also "Kennen," "Knowing"—and conversely.

I have a valuable little book of reference, written by Charles Nisbet and Don Lemon, which contains a paragraph very pertinent to this theme, and is admirably phrased as follows: "It is out of the doers come the knowers and writers. No commanding literature is the birth of luxurious study. It is only in so far as the poet's worth is the equivalent of the action he sings that he can render it adequately into poetry. Homer is the equal of his heroes, and no stalwart deed he doughtily reproduces but was substantiated in himself. No literary classic of a nation but implies long course of worthy action. Not an ounce of true literature but cost an ounce of true living. No schools, nor colleges, nor universities, nor libraries can educate a man unless only in the way of helping to evolve into distinct consciousness that which existed before, though unconsciously. The surest preparartion for writing well is to act well. No good action in a writer but goes to the good of his writing.

"A man's proper title to the use of a word is the measure in which he has realized its primary and historical sense, substantiates in person and in intellect its past worth, and anew in his turn furthers it, what he may, on its course of development. If the word of a writer be a mere conventional counter, then the whole writing composed of such 'counters' is of like character. A living corpus is alive in each corpuscle, and live writing lives in each word."

It should be the lofty aim of every novelist and every dramatist to pass each word along—enhanced in meaning—with somewhat of the aroma of his own intellectual nature, as the poet Virgil was said to touch upon no subject but to adorn it. Art has been defined as truth seen through an individuality, and a beautiful definition it is.

In fundamental principles, then, we find that there are no great essential differences between the calling of the novelist and that of the dramatist. Where they diverge from one another is in the methods and agencies of representing life. But the same elemental considerations actuate both alike. Fat-witted critics are constantly trying to make us believe that a great novelist cannot be a great dramatist, and *vice versa*. This is cant of the falsest and most meretricious kind; and the claim is being practically refuted every day of the year, and has been for centuries.

LEON MEAD.

CLARICE VANCE.

Clarice Vance, whose picture is on the front page of THE MIRROR this week, is a star feature with Harry Williams' Own company, a straight vaudeville organization. She made her debut in vaudeville with this attraction about four years ago and has been with it ever since. Miss Vance was originally in the "legitimate," where she was well known for her clever character and juvenile work. This experience has been turned to good account, and, coupled with a good voice and a magnetic personality, have made for her a place in which she has no competitors.

Her methods have a quiet and truly Southern tone, devoid of the usual boisterousness that seems to be the stock-in-trade of most coon-song singers. She is the happy possessor of a smile which has a wonderful effect on an audience. It seems to establish an atmosphere of cordiality which seldom fails to win her approval for her work.

Miss Vance was born in Louisville, Ky., and is the only one in her family connected with the theatre. Her Southern birth and parentage entitle her to the trade-mark, "The Southern Singer," and her dialect, which she acquired during her long residence among the black folks, is the real thing.

A SUICIDE ON BROADWAY.

Willie Clark, aged forty-two, shot at his wife on Broadway on Saturday afternoon, but without effect, and then killed himself.

Clark, who formerly was of the variety team of Emerson and Clark, had for many years performed alone in Tony Pastor's and other vaudeville theatres, and for a time was comedian at Sam T. Jack's Theatre. He had latterly been in hard luck and despondent, and was thought to be slightly insane.

Clark had not lived with his wife, who is not a member of the profession, for some time, but had been in communication with her. She says he had threatened to kill her, and she believes that his mind was affected. Yesterday he sent word that he wished her to meet him. They met on Broadway, and started on a walk. When in front of the Fifth Avenue Hotel Clark suddenly showed excitement, drew a revolver, and fired twice at his wife. Neither shot took effect, but it is evident that he thought he had wounded her fatally, for in a moment he shot himself, dying almost instantly.

DANIEL SULLY'S NEW PLAY.

The first performance of The Parish Priest will be given by Daniel Sully and his company on Jan. 5, at Albany, N. Y. The story of the play is not religious in character, since Father Whalen, the man, rather than the priest, is shown. He is a strong, charitable, good-humored man who delights in straightening out the entanglements into which his parishioners get themselves. The love interest of the play surrounds Edward Welsh, a young doctor who has been educated and elevated in the world by his hard-working brother Jim, a rough diamond. Dr. Welsh, for the sake of advancement in his profession, determines to marry the daughter of his patron, a wealthy physician, although he is already engaged to marry Helen Durkin, a friend of his childhood. In straightening out these complications the beauty of Father Whalen's character is displayed. There are said to be many situations of strong human interest in the drama, and a pleasing mingling of humor and pathos.

ENGAGEMENTS.

Phil Mack, James M. Ward, Harry Fisher, Alphonso Phillips, Bert Dorris, Clara Gale, Magda Henry, Will P. Webster, business-manager, with Lewis H. Frost, for How Smith Met Jones.

H. Reeves-Smith, for The Surprises of Love.

Anna Robinson and Paula Edwardes, for Mam'selle 'Awkins.

Junius Booth, for His Excellency the Governor, to play Captain Carew.

Vivian Townsend, for What Happened to Jones (No. 1), to play Cissy.

Eric Hope, for The Surprises of Love.

William Flemming, for James Young's production of Lord Byron.

Eleanor Carroll, for Hello Bill!

Harry K. Hamilton, with The Paiges.

Joseph P. Carey, for Ed. F. Rush's Midnight in Chinatown.

Charity L. Finney, with Henry Miller, succeeding Margaret Anglin in The Only Way.

Sadie Stringham, for The Dairy Farm.

Nellie Yale Nelson, with Daniel Sully in The Parish Priest.

Margaret Mazie Lewis and Little Jessie, for London Life.

Howard P. Pell, for Hearts are Trumps.

OBITUARY.

Mary Tucker died on Dec. 29, at Portland, Me., aged forty-one years. Her first stage appearance was made at the Boston Theatre, and she was seen in this city, at Booth's Theatre, on March 21, 1881, as Mary Grant in Voyagers in Southern Seas. Then she joined John T. Raymond, and appeared with him at Niblo's Garden, on May 15, 1882, as Miriam in Fresh the American. In recent years she had played character roles with the Evans Comedy company, with Myra Collins, and with the Bennett-Moulton company. This season she had played with Jessie Harcourt, and was taken ill during Miss Harcourt's engagement in Portland. Miss Tucker was a daughter of Captain Richard Tucker, of Wiscasset, Me., where her remains have been buried.

Hepburn Johns, dramatic critic of the Chicago "Chronicle," died in Chicago on Dec. 29 of pneumonia. Mr. Johns was one of the most able and most conscientious critics in the country, and he had a host of friends in the player world, who appreciated and esteemed the sincerity of his writings. He had been associated with newspapers in New York, Pittsburg, and Harrisburg before going to Chicago, and there had done notable work for the "Journal" and the "Times." When the "Chronicle" was established four years ago he joined its staff, and had made its dramatic department one of the most valuable in America.

Charles Lamoreaux died in Paris, France, on Dec. 21. Born at Bordeaux, on Sept. 21, 1834, he attained fame in 1850 as a violinist, and came to be regarded as one of the representative musicians of France. He became conductor of the Opera Comique in 1876; received the decoration of the Legion of Honor in 1878, and in 1881 began the famous Concerts Lamoreaux, exploiting new composers with great success.

Chevalier Anton de Kontski died in St. Petersburg, Russia, on Dec. 8, aged eighty-two years. As piano virtuoso, teacher and composer he had been world-famous for many years. His best known composition was "Le Reveil du Lion," and he wrote several operas. He had given piano recitals in almost every civilized section of the globe.

Mrs. Ella Wren Blair, mother of Eugenia Blair, died in a carriage in Washington, D. C., on Dec. 18. She had been well known as an actress in the old stock companies, and made her stage debut at the Boston Theatre, on April 8, 1865, as Louise in The Timid Lover.

Professor J. W. Glover died in Dublin, Ireland, on Dec. 15, aged eighty-nine years. As a music composer he had attained international fame, and he had been for many years organist at the Cathedral of Dublin. He was the grandfather of Marie Glover.

Herbert Whiting died on Dec. 18, at Van Buren, Ark. He had returned recently from Manila, where in the Philippines, Mr. Whiting was the brother of Mrs. Louis Van Westhoff, of the Great Northern Stock company.

Mrs. E. Hollingsworth, mother of Grace Vaughn, died at her home in this city on Dec. 15. The funeral services were held three days later at the Little Church Around the Corner.

Mrs. H. G. Hyde, wife of Manager Hyde, of the Faurot Opera House, Lima, O., died in that city Dec. 12, after a brief illness. She had many friends, both in and out of the profession.

E. S. Robinson, manager of the Grand Opera House, Chillicothe, O., died in that city Dec. 21, of typhoid fever.

Franz Himmer, one of the first Wagnerian singers to visit this country, died on Dec. 18, at Hildesheim, Germany.

Charles J. Beard, a variety performer, died at Binghamton, N. Y., on Dec. 19, of consumption.

MATTERS OF FACT.

Signor Macco and his talking and acting dog "Chicago" have joined Alma Chester's company, which now numbers twenty-three. Miss Chester has purchased outright a four-act play, Nature's Choice, from Felix Eversole, of Chicinnati.

The roster of the Elsie de Tourney company is as follows: S. T. Ferry, proprietor and manager; Joseph W. Conley, advance agent; Charles Lee, second advance agent; Richard Mourrief, stage-manager; Edwin Karl, assistant stage-manager; William Davis, costumer; Horace Dudley, master of properties; William Jefferson, calcium and electricity; Ernest White, stage carpenter; Elsie de Tourney, Emma Brown, Clara Boyle, Mabel Paggett, Marie Rhea, Henrietta Fay, May Gordon, Mabel Hawthorne, Ernest Wilkes, Freeman De Wolfe, Edwin Scribner, Richard Mourrief, Cornelius Clarke, Edwin Karl, Harold French, William Jefferson, Horace Dudley, and Ernest White. Season began Dec. 20, at Belvidere, Ill.

Palmer's Uncle Tom's Cabin company has the following roster: Dailey and Goodhart, managers; George Goodhart, business-manager; Thomas Dailey, advance agent; Milt J. Crandall, stage-manager; George R. Young, leader of orchestra; C. Carretta, band leader; John Wise, master of transportation; Milt J. Crandall, Ella Crandall, Lola Crandall, Charles J. Randall, Kate Randall, Marion Randall, Madaline Randall, Richard Randall, Kathleen Randall, Edgar Randall, William Rock, Herbert Swift, A. W. Fellows, Charles Peard, Francis Hendley, M. J. Shute, Bert Berns, George R. Young, Charles Bratten, C. Corrette, Dan Clemmens, Harry Greek, John Wise, A. C. Abbott, Charles Fisher, Jacob Shaffer, George Thomas, Mrs. George Thomas, Joe Davis, Mrs. George Davis, Oscar Paul, Nettie Paul, George Hillman, Mrs. George Hillman, Paul Floyd.

Arthur C. Aiston, proprietor and manager of Tennessee's Partner, which will go on tour again next season, and H. H. Jennings, of the Hartford Opera House, settled a dispute regarding terms the other day in a novel manner. They had been sparring on terms for a holiday date in 1901 for several weeks, and it had reached a point where there was a question of five per cent. only, but neither party would weaken. As Manager Aiston was to be in Hartford on Dec. 20, it was decided to wait and talk it over. They came together again, but neither would give in. Finally Jennings said: "I'll shake dice with you for it," not knowing Aiston's proclivities for games of chance. The offer was accepted and Aiston shook out the winners, and the contracts were immediately signed.

The Sorrows of Satan company recently played Elmira, N. Y., and made such a hit that the Elks of that city have arranged to bring the attraction back on Jan. 11 for their benefit.

The roster of the Young Opera company is as follows: Robert Kane, manager; Minnie Jarbeau, Mamie Scott, Laura Russell, Minnie Arling, Florence D'Epia, Ella Clair Garibardi, Marguerite Koster, Helen Judson, Nellie Verdi, May Tobin, Mabel Gordon, Nellie Gray, Nettie Long, Lottie Goddie, Millie McDonald, John E. Young, George Olini, Robert Dunbar, Tom Whyte, Victor De Lacy, John Crane, Ed Mayo, Joseph Lester, James Keeley, Harry Morris, Frank Peltz, Morris Wallace, Frank Knester.

George H. Rareshide, for three seasons with Daniel Sully, playing his character and light comedy business with good success, is open to offers, since there is no part for him in The Parish Priest. Mr. Rareshide's piano playing and singing have always been a pleasing feature of the Sully productions.

New Year's Day is open at Altoona and Johnstown, Pa., and can be secured by applying immediately to I. C. Mishler, at Altoona, Pa.

Carrie Sanford, in the leading role in Wicked London, has made for herself a highly enviable reputation as a capable actress. Her work has been praised by the critics, and the public has invariably added its indorsement with hearty applause.

Wicked London, Frank Harvey's latest melodrama, will start for the West shortly, and will play all the leading Western cities and then go to Canada. The play has made quite a hit in the East, and doubtless will do the same in the West and Canada. The company is a strong one, and the scenery is adequate.

Pearl Seward originated the heavy, Rebecca Tayforth, in The Firm of Girdlestone, presented in Boston. Miss Seward closed her engagement with the Bowdoin Square Stock company Dec. 16, and is now open to offers.

Harry C. Cashman, of Hoyt and McKee's Australian company, will return to America about Jan. 12, at which time he will be open for engagements for opera, farce-comedy or burlesque. Mr. Cashman may be addressed in care of the Witmark Music Library, No. 8 West Twenty-ninth Street, this city. He is a very clever singer and a character actor of no mean ability. No doubt managers will be eager to secure his services.

Alma Earle has resigned from the A Young Wife company and is at liberty for the rest of the season.

The new Morgan Grand, at Sharon, Pa., will be ready for opening Jan. 1. The house is first-class in all its appointments. For the opening date a strong attraction is wanted. The dates are open for January.

Dore Davidson will be at liberty after Dec. 23, when he closed his engagement with Mlle. Fifi, No. 1 company.

The Patton Grand Opera House, at Phoenix, Ariz., has changed hands, and all contracts for time must be approved by the new manager, E. M. Dorris.

Sam Morris is one of the most popular members of the Hopkins' Stock company, Chicago, having been a member of that organization for the past five years. Previous to that for seven years he was doing stock work on the Pacific Coast, where he is well-known as one of the best comedy men in the business. Mr. Morris is a versatile actor, and has written several plays, the principal ones being Old Money Bags, Who's Wife Next, and Jack's Thanksgiving.

Dad in Harness left Saturday night bound for Lowell, where the company commences its season, with the following players: Otis B. Thayer, Kenneth Lee, Richard Sherman, Robert Robson, Marshall Kent, John Ford, Florence Elliott, Gertrude Chamberlin, Lilian Gerome Martin, and Beatrice McKenzie. Charles A. Watson is in advance. William Henry Rudolph directs the four.

A high-grade attraction is wanted during the month of February by Dr. M. M. Haas on a guarantee or per cent. to play at the Grand Opera House, Evansville, Ind.

HOW SMITH MET JONES.

Manager L. H. Frost, after achieving success with How Smith Met Jones in the South, has brought it North, and is booking it in the better class of houses. This play is a comedy farce of more than usual merit, and its presentation has evoked the friendliest criticism. The Southern press, without exception, dwelled upon its chaste story, its delicate touches of character, and the deftness with which the play was handled. Complications without end, merriment that is infectious and laughter provoking situations are said to be its chief points.

TIM MURPHY CAPTIVATES CHICAGO.

Tim Murphy's latest success, The Carpetbagger, by Opie Read and Frank Pixley, recently presented at McVicker's Theatre, Chicago, scored a most unusual success, being preceded by highly complimentary notices in all the leading papers and by a most cordial reception from an appreciative audience. Mr. Murphy was pronounced a master of eccentric comedy, and the play was accorded words of unstinted praise.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Gus Williams in his latest monologue; Kelly and Ashby, comedy acrobats, and Mathews and Harris, in Adam The Second, are the stars of a bill which includes Arthur Rigby, monologist; the La Velles, knicknack dancers; the Pantzer Trio, eccentrics; George Austin, comedy wire performer; William Costello and Lizzie Hall, in a new sketch by George M. Cohan, called A Friend From Wall Street; Murphy and Nolan, comedians; Miles and Nitram, dancers; Fredo and Forrest, comedy duo; Mullalley Sisters, dancers; De Biere, comedy conjuror, and the vitagraph. Tony Pastor sings every evening.

Keith's Union Square.

The Girl With The Auburn Hair is in her fifth and last week. Joseph Hart and Carrie De Mar and Mme. Hermann are in their second and last week. The bill also includes Canfield and Carleton, in The Hoodoo; Hilda Thomas, in Miss Ambition; Charles T. Aldrich, comedy juggler; the Cardownie Troupe, dancers; Cyrus Dare, "society entertainer"; the Biograph; Kemp and Ballard, comedy duo; the Broadway Trio, entertainers; West and Williams, comedians; Haight and Dean, comedy duo; Lee Ingham, equilibrist, and stereopticon.

Proctor's.

Marshall P. Wilder, "Prince of Entertainers," heads the bill, which includes Jennie Yeamans, comedienne; Bertha Welby, Baby Welby and company, in A Little Brick; Herbert and Willing, black-face comedians; Joe O'Hare, boy soprano, in his latest novelty, A Dream of Paradise; Dick and Alice McAvoy, comedy duo; Maxwell and Dudley, comedy duo; The Keatons, acrobatic comedy duo; Anna Teresa Berger, cornetist; Tegge and Daniels, sketch team; Paley's kalatechnoscope, and the stereopticon.

Palace.

The bill is headed by Niklas Schilzonyi's Knaben-Kapelle Hungarian Boys' Military Band, and includes Press Eldridge, comedian; Conway and Leland, the monopedes; The kalatechnoscope, Ellsworth and Burt, comedy duo; Alden and Hill, coon specialty; Zavo and Mlle. Hilda, acrobats; Barry and Bannon, comedians; Mlle. Flora, wire comedy act, and James A. Dunn, mimic.

Harlem Music Hall.

This week's bill is headed by Pauline Hall and includes Lizzie Evans and Harry Mills, the Carl Hermann Troupe, Wormwood's dogs, Murry Brothers, Billy Link, Bennett and Kerresner, and the Three Goldens.

Miner's 125th Street.

Gautier and his horses; Maxwell and Simpson, Keno, Welch and Melrose, Montague and West, Mr. and Mrs. Gene Hughes, Emmy's dogs and monkeys, Julian Rose, Harry and Sadie Fields and the vitagraph, which gives a representation of the fairy play, Cinderella, make up the Christmas week bill.

Weber and Fields'.

Whirl-I-Gig and Barbara Fidgety continue, with Lillian Russell, Weber and Fields, Charles J. Ross, John T. Kelly, Peter F. Dailey, David Warfield, and Mabel Fenton in the casts.

THE BURLESQUE HOUSES.

DEWEY.—Weber's Parisian Widows are here this week. The company includes the Manhattan Comedy Four, Howard and Bland, Anna Suits, Richard Anderson & Co., Hayes and Randy, Russell and Tillyne, Ruby Marlon, and Clara Simonds.

MINER'S BOWERY.—Irwin's Burlesquers are playing a return week.

LONDON.—Robert Manchester's Cracker Jacks form the Christmas week attraction.

MINER'S EIGHTH AVENUE.—May Howard's company entertain the West-siders this week.

OLYMPIC.—Miss New York, Jr., is the week's bill.

COMIQUE.—Miner and Van's Bohemian Burlesquers are the attraction this week. The company is headed by Billy B. Van and Vevie Nobriga in their sketch, My Busy Day. The burlesque is called Beauty's Apple.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Girl with the Auburn Hair continued to win applause and the secret of her identity caused as much talk as ever. Joseph Hart and Carrie De Mar made their first appearance in New York this season in Dr. Chauncey's Visit. The sketch has been freshened up with new songs and lines, and is even more amusing than before. Miss De Mar displayed some of the marvelous creations of the Paris modistes which she secured when she was across the ocean last Summer, and they kept the feminine portion of the audience in a flutter of excitement. Miss De Mar's new song, "Sporty Bill," during the rendition of which she scatters a big bunch of stage-money among the audience, was warmly applauded, and Mr. Hart's new song about an adventure he had with a girl with auburn hair brought down the house. Both songs were written and composed by Mr. Hart, and they are fully up to his standard. A genuine and deserved hit was made by the Smedley Sketch Club, which includes the little Smedley children, in the one-act comedy-drama, The Little Mother, written for them by Katherine Stagg. The scene is laid in an East Side tenement in New York city, and the characters are a good-for-nothing father and his three children. The oldest, a girl of fourteen, takes care of the poor apology for a home and her two little brothers. When the curtain rises it is made known that the father has sent the boys for a pint of beer, and the daughter is remonstrating with him in a gentle way. The little fellows enter presently carrying the beer, and while the father is drinking it they explain, in the choicest New York slang, how they had to "jolly" a policeman and circumvent the saloon keeper in order to get the beer. The father then goes out, to pretend to look for work, and the "little mother," in order to make the lads forget their misery, proceeds to tell them the story of Cinderella. Before she finishes a letter arrives from a manager, who has seen the boys on the street and who wishes to engage them to play the two little princes in a production of Richard III. The little mother goes out to interview the manager and the father returns. The boys tell him of their luck, and to prove their talent they do the balcony scene from Romeo and Juliet. The "little mother" returns with the contract and then the father promises to reform. He falls asleep and has a dream in which he sees the boys in the costumes of the little princes. They are posed effectively at the rear of the stage, and the curtain falls upon as pretty a scene as the stage has seen in many a day. The Smedley children are genuine little actors and totally unlike the majority of precocious juveniles. Their natural talent has been improved by careful training, and their performance throughout the sketch was delightful. They read their lines in the Romeo and Juliet bit extremely well, and won recalls enough to turn the heads of older performers than they. W. T. Smedley gave a graphic picture of the beer-soaked father, and Effie Pearl was extremely effective in the trying part of the "little mother." The Smedley Sketch Club is a decided acquisition to vaudeville. Smith and Campbell kept the house in roars with their quick talk and pantomime. They have added a few new jests which are laugh raisers and a couple of new songs. Madame Herrmann introduced her sleight of hand and illusion specialty, called A Night in Japan, with much success. Her tricks are neatly done, and her stage setting pretty and appropriate. The Van Aukens won applause for their very daring work on the horizontal bars. Frank Cushman's high notes and jokes won favor, and Lina and Vani closed the programme with their entertaining comedy acrobatic specialty. Others on the bill were Howard Brothers, Clark and Gandy, Fox and "Foxie," John Barker, and Latina. The biograph and stereopticon were retained.

TONY PASTOR'S.—The Nawns put on their more than familiar but ever welcome sketch, A Touch of Nature, in which Tom Nawn impersonates the Irish hod-carrier with such fidelity to real life. All the good old lines and business brought big laughs as usual, and the team scored their accustomed hit. Lillian Green and William Friend were seen once more in Mrs. Bruno's Burglar. It was at Pastor's that the sketch was first produced, and it more than duplicated the success it made upon its first presentation. The work of both Miss Green and Mr. Friend is lively, brisk and full of ginger, and they were rewarded with abundant applause. Montague and West presented their new musical sketch, One Summer Day, for the first time at this house, to the great delight of their many admirers. The new act is superior to the old one, and is full of bright lines and new bits of comedy business, as well as good music. Both members of this team are expert musicians, and their selections were repeatedly encored. Hall and Staley made a hit in their musical burglar act, in which there is some excellent comedy. Artie Hall, the Georgia coon-shouter, who made such a hit here a few weeks ago that she was immediately re-engaged, repeated her great success and was applauded to the echo. Her work is so original that it tickled the fancy of Pastor's patrons, and they had her out again and again to repeat her songs, sayings and unique flat-foot dancing. Bartell and Morris were pleasing in their musical comedy act, in which one of them sings Hebrew parodies after the manner of Joe Welch. Fields and Russell, Williams and Hood, Mr. and Mrs. Joe Keaton, George E. Stillwell, Rae and Brosche, Arthur King, and the vitagraph were also in the bill. Tony Pastor sang some new songs and parodies which met with great favor.

PALACE.—Jennie Yeamans made her reappearance after a long absence and was warmly greeted by her admirers, whose name is legion. She presented what is practically a new monologue, in which she gave her inimitable imitations with great success. Miss Yeamans has inherited a keen sense of humor from her talented mother, and it helps her in her efforts to entertain. She has a contempt for the conventional and everything she does has the stamp of originality upon it. She earned large quantities of well deserved applause last week and scored a genuine hit. Gertrude Mansfield and Caryl Wilbur were seen once more in Color Blind, George Emerick's bright sketch, and their gingery work met with warm approval. Miss Mansfield is developing decided talent as a comedienne and her voice is as good as ever. Watson, Hutchings and Edwards kept the house in fits with their conglomeration, The Dramatic Agent, which is screamingly funny. Ward and Curran's new act has many more laughs than the old one and their songs were well received. Dick and Alice McAvoy displayed an accurate knowledge of the East Side dialect in their sketch, Casey's Corner. May Cook made a hit with her cornet solos. Wilson and Leicester sang sweetly, and the originality of their act made it doubly acceptable. Others were Doherty's poodles, the Raymond Musical Trio, and Arthur Rigby. Paley's kalatechnoscope and the stereopticon were also in the bill.

PROCTOR'S.—John C. Fox and Katie Allen headed the bill, presenting their old success, The Flat Next Door, which wears extremely well. The lines and situations brought the usual laughs, and this clever team may be credited with a hit. Turner's pickaninnies and Pauline Moran scored tremendously in their very amusing act, in which several catchy coon songs are introduced with good effect. The "picks" are very "cute" and were heartily applauded. Halliday and Ward used several jokes with pleasing results. The Freeze Brothers spun tambourines with great expertness. Conway and Leland, the monopedes, did their jolly acrobatic specialty in the usual way and made a hit. Mr. and Mrs. Wiley Hamilton, newcomers to this section of the country, proved pleasing in a comedy sketch. Rice and Cady, Zavo and Mlle. Hilda, Shedman's dogs, Howard's ponies, which are splendidly trained; James A. Dunn, Jack Symonds, the kalatechnoscope, and the stereopticon were also in the bill.

KOSTER AND BIAL'S.—The first of the new series of straight vaudeville bills under the management of Laurent Howard was put in last week. It was headed by Marie Dressler, assisted by Adele Farrington, in a new sketch by an unnamed author, called Fifteen Minutes in a Shirtwaist. The sketch did not amount to much, but Miss Dressler was her usual unctuous self and sang her songs with great vim. Miss Farrington also sang well. The Beaumont Sisters made their appearance on a small automobile, due credit to the manufacturers of which was given on the programme. They sang a nice little song which told all about it, and then made the wheels go round just to show how the thing worked. The machine made quite a hit and was ably assisted by the Beaumonts. Cushman, Holcombe and Curtis, direct from their great success at Tony Pastor's, scored a big hit in their comedietta with songs, called The New Teacher. Clivette, the versatile entertainer, did a little of everything and won applause. He was assisted by Madame Clivette. Others who made every effort to please were the De Forrests, dancers; Barney Reynolds, comedian; Alcide Capitaine, direct from her recent triumphs in Europe, and at Proctor's and the Dewey; Helen Marvin, who imitated Cissie Loftus' imitations; Newell and Shevette, who cavorted on the bars; Binns and Binns, refined farceurs, and Gifford, programmed as "The Miragyrutor." The vitagraph closed the performance.

MINER'S 125TH STREET.—H. W. Williams' Own company was the attraction. Ezra Kendall, of course, carried off the honors. Mr. and Mrs. Perkins D. Fisher in The Half-Way House made a genuine artistic hit. Charles E. Grapewin, assisted by Anna Chance, kept the audience in roars. Miss Chance sang and acted a darky love song in an effective manner, and won lots of applause. Clarice Vance won several encores which she richly deserved. Not a point is missed by the audience during her melodious and amusing interpretation of songs illustrative of the trials and tribulations of the Ethiopian. McCabe and Sabine, assisted by Mlle. Vera, were well received. Hanson and Nelson looked pretty, sang well and danced excellently. The Three Polos and the O'Brien Trio furnished the athletic part of the entertainment, while Waterbury Brothers and Tenny attended to the brass band effect. Their act is neat and Tenny's comedy is good.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Even the holiday shopping craze did not cause any drop in the business at this popular music hall, and the delighted crowds laughed till their sides ached at the tomfooleries of the comedians and applauded the vocal efforts of Lillian Russell in Whirl-I-Gig. Barbara Fidgety, with Mabel Fenton in the title-role, is one of the greatest successes ever known at this house.

HARLEM MUSIC HALL.—Lillian Burkhart, who is an especial favorite with the patrons of this house, made her usual hit in A Passing Fancy. Grant Stewart's interesting little play. Miss Burkhart was assisted by Percy Leach, her new leading man. Charles Wayne and Anna Caldwell were very amusing in To Boston on Business. Hastings and Wright, O'Kabe's Japanese Troupe, C. W. Littlefield, Patterson Brothers, De Veaux and De Veaux, and McMahon and King made up the rest of an excellent bill.

The Burlesque Houses.

MINER'S BOWERY.—Lang's Operatic Burlesquers offered an entertaining bill to good business.

LONDON.—Manco's Jolly Grass Widows had two burlesques and olio with Paulo and Dika, Carrie Fulton, Hayman and Hayman, Evans and Vidocq, Pat and Mattie Rooney, and Wilson and Halpin. Excellent business.

MINER'S EIGHTH AVENUE.—Irwin's Burlesquers played a good return engagement.

COMIQUE.—Manager L. C. Teller has discovered that his patrons want a change of bill every week, so after a two weeks' experiment with a stock company he changed his policy last week and put in a house bill. Acts of more or less merit were presented by the Metweef Troupe, Kitty Kirkham, Green and De Veaux, Howe and Scott, the celver Hebrew comedians, Fatima, Jones and Sutton, Sadie Probst, West Sisters, Conway and Staats, and Felix and Claxton. The tobascoscope proved to be our old friend, the moving picture machine, with a new name. It showed some pictures which were undoubtedly made in France. Beginning this week burlesque combinations will be played, with a change of bill every week.

DEWEY.—Jacobs and Lowry's Merry Maidens played to good business and presented an entertainment with several good features. In the olio were Nellie Hanley, who sang illustrated songs with great success; Harry Edson and his educated dog "Doc," John and Harry Dillon and their trained parodies, the Judges, and Josie Flynn. The burlesques are The Merry Maidens' Seminary and The Merry Maidens at the French Ball. New songs are introduced frequently and the choruses are sung with great gusto.

IS BOSTON TO BE SURFEITED?

It is possible that Boston will soon be suffering from an overdose of vaudeville. Ever since B. F. Keith made his phenomenal success in the "Hub" with his continuous idea, managers have been scheming to get in and enjoy a slice of the patronage which Mr. Keith has monopolized. Last week it was announced that Alfred E. Aarons of this city has promoted a plan for providing Boston with a music hall on the style of Weber and Fields; and that a site has been secured near the Touraine Hotel, on which the house will be built in time to open next September. On Friday last, Hurtig and Seamon announced that they had secured a ten years' lease of the Columbia Theatre in Boston, and will take possession on January 15. It is their intention to run it as a music hall, on the plan of the house in Harlem which they control. As announced in last week's MIRROR, the Boston Theatre will be run as a vaudeville house during the Spring and Summer, so there is no doubt that the variety loving Bostonian will get all he wants.

It may be remarked, however, that the Boston folks are "kinder sot in their ways," and they generally like to stick to that with which they are familiar. Attempts have been made several times to start music halls, but they were always settled by the sharp east wind of disfavor, and the managers retired, sadder but wiser men. In Boston everything stops at a little after 10 P. M. except the trolley cars, and even they seem to move along with muffled wheels. No Bostonian would dare come home at midnight and explain that he had been taking in a show at a music hall. If he did it once he wouldn't get a chance to do it again for a long time. As Boston people are very much alike, it would not take long for the women of Boston to interfere with the prosperity of the most pretentious and attractive music hall that could be put up.

The wise manager is the one who studies up records and finds out the tastes of a people before attempting to cater to them. The Bostonians have always supported art in its highest forms, and the reason they support vaudeville as presented by Mr. Keith is because he gives it to them amid artistic surroundings. Those who attempt to compete with him in this field will have to proceed with the greatest care or they will find success hard to win.

RECEPTION TO MAUDE COURTNEY.

Maude Courtney, after her Denver engagement, stopped over for a week at Kearney, Neb., to visit some friends. During her stay she was tendered a large reception by the Hon. E. W. Tabor, which was attended by all the prominent people of Kearney. Of course Miss Courtney was obliged to sing "the old songs" for the entertainment of the guests, and she never had a more enthusiastic audience.

ELEPHANT KILLS TRAINER.

Patrick Forepaugh, a trainer with the Forepaugh-Sells Circus, was killed on Wednesday last at Columbus, O., by an elephant called "Sid." The animal was sulky, and when Forepaugh stuck a hook in his trunk he wound it around the trainer's body and threw him to the ground. He then planted his foot on him and crushed his life out.

GAG PIRATES.

One of the great hardships that the clever, high-salaried vaudeville comedians have to suffer is the piracy of their best gags and quaintest thoughts by the conscienceless brain robbers whose name is legion and whose talent is nil. A good gag spreads through the profession with the rapidity of a plague, and becomes as stale as last week's bread within a few days, on account of its frequent repetitions. It would not be so saddening if the pirates were able to tell the gags with the cleverness of the originators, but they usually gather in a garbled version of a really humorous remark, and, after much hard rehearsing, spring it with the assurance born of dense ignorance and a thorough knowledge of bad grammar. By this process the joke, no matter how good it may have been when it emanated from the brain of the intelligent man who conceived it, becomes altogether abominable in the sight of audiences, and even when its originator turns up and starts to tell it as it should be told he is looked upon as a fakir.

A good example of this sort of butchering was the slaughter of what is known as the "$47 pocketbook gag," originated by Ezra Kendall. As told by him it was as amusing as a gag could possibly be. The joke spread like wildfire among the vaudevillians, and there was hardly a monologist of the second, third or thirty-third class who did not use some version of the story. It was told in Irish, Dutch, and Hebrew dialects; it was used as a verbal football between sidewalk conversationalists and knockabout teams until it was dender than the stock in trade of a Hebrew fish dealer. Kendall, of course, dropped the gag from his repertoire and proceeded to replace it with something else. One afternoon during an engagement at Keith's, following the one in which he had first used the pocketbook story, for the benefit of some friends who were in front he told the story once more. He prefaced it, however, with the announcement that he was simply repeating it in order that the others might get it correctly, as he was sick of hearing the way in which his idea was twisted about until it resembled a grapevine with an attack of St. Vitus' dance.

Thousands of cases might be quoted, and the writer could give names of performers and a list of gags proving the charge of piracy against certain unprincipled persons who live on the brains of others. It behooves these burglars of the brain to hie themselves to some one who makes a business of supplying new material, and purchase for themselves, if they have not the cleverness to invent, a collection of new jokes. It would be well for them to insist upon having a certificate from the gag writer to the effect that they have the sole right to certain gags, so that when they themselves become the victims of tenth-rate performers they can have something substantial to show to prove that they, at least, are honest.

VAUDEVILLE vs. BURLESQUE.

After a fair trial of the plan of running burlesque with a stock company as the attraction Koster and Bial's returned last week to its old policy of straight vaudeville. It seems strange that a first-class stock company, such as the one at Weber and Fields', cannot be organized and made profitable at this more spacious and pretentious house. Surely there are managers competent to handle such an enterprise successfully, and there are many good performers who would be willing to cut their salaries to a reasonable figure if they were assured of a steady New York engagement. Then, too, there are writers who are clever enough to concoct entertainments that would surely please the fun-loving public. If these ingredients for putting together a paying attraction cannot be found in New York they cannot be found anywhere in the world. For several seasons Weber and Fields' Music Hall has been a veritable gold mine. The company employed there is made up of some of the cleverest and most popular people in the profession, but its success does not depend entirely on the cleverness of the actors, but on the sound principles which have guided the managers ever since they have been in business for themselves. They have always given value for the money received, and have enjoyed the confidence of the public on that account. Koster and Bial's could undoubtedly be made one of the most popular resorts in the city if a company as good as that at Weber and Fields' were put in, and skits of the same bright sort as Whirl-I-Gig and Barbara Fidgety were produced. It is scarcely possible that the public will flock in large numbers to see a straight vaudeville bill and pay $1.50 for what they can see at any of the continuous houses for fifty cents, with the privilege of remaining long enough to see everything two or three times. This is the age of bargains and the amusement seeking public will go wherever they can get good goods at cheap prices, or the very best goods at a fair price.

An ordinary straight vaudeville bill has no attraction for the average patron of a house like Koster and Bial's. They grow tired of seeing the same acts over and over again. Nearly every act on the bill last week had recently been seen at Keith's, Proctor's, Pastor's, and the Dewey, and most of them are as familiar to regular theatregoers as the names of the theatres they play in. This is why a stock company with new material is preferable to straight vaudeville, for a house like Koster and Bial's, which depends largely on the patronage of the *blase*, who will flock in large numbers to see any sort of novelty, but will give the cold shoulder to anything with which they have been surfeited.

MORE VAUDEVILLE THEATRES.

Wilson and Smith and Robert Grau last week added several new theatres to the list for which they book exclusively. One is the Philadelphia Pleasure Palace, which is booked to open on Christmas Day, with vaudeville and comic opera, under the management of Milton Aborn. The Pleasure Palace is a new house, built on the site of the old Star Theatre, adjoining Keith's. Edward Harrigan is the star of the opening bill. Another theatre recently added to the chain supplied by these enterprising agents is Burt's Theatre, Toledo. This is a very important addition, as for many performers it will provide the missing link between New York and Chicago, and will prevent the loss of a week. The new scheme will begin at Burt's on Feb. 5. People already booked are Pauline Hall, Marie Tavary, the Streator Zouaves, and Fagan and Byron. Wilson and Smith and Grau are busy preparing the opening bill at the Boston Theatre, under Manager Hashim's direction. The firm now book the entire programme for twenty houses, some of which spend as much as $3,000 a week for talent.

RUSSELL BROTHERS IN CORK.

The Russell Brothers made their first appearance in Cork last Monday night. This does not mean that they have given up their Irish servant girl specialty in order to appear in black face. It means that they sprang their Celtic specialty for the first time in the city of Cork, in Ireland, where the real Irish people come from. Several of their best friends, while wishing them every success, warned them that their wildly extravagant characterizations of the queens of the kitchen would undoubtedly be a terrible "frost" in Ireland and that they were tempting fate by opening in Cork, the inhabitants of which would probably mob them for libeling the colleens of the "ould dart." It seems that the fears of the friends were groundless, as Joseph F. Vion received a cablegram on Tuesday morning announcing that they had opened successfully at the Palace Theatre in Cork. If they are a hit in Ireland they will probably be a howling success in the various towns in England and Scotland, as well as in London.

A BIG VAUDEVILLE COMPANY.

Another big vaudeville organization will take the road next season. It will be sent out by Burke and Chase, managers of the Grand Opera House, in Washington, and will be headed by Adelaide Herrmann, who will present her illusions and electric light dances. Burke and Chase

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GEO. W.

DAY

Day's Weeks for Months of next Year:

Jan. 1, Keith's, Phila.
" 8, " Boston.
" 15, Proctor's, Albany.
" 22, Keith's, N. Y. C.
Feb. 5, H. & S., Harlem.
" 25, H. & S., Brooklyn.
Mar. 5, Garden, Cleveland.
" 12, Columbia, Cincinnati.
Mar. 18 Columbia, St. Louis.
" 26, Olympic, Chicago.
Apl. 2, Hopkins', Chicago
" 9, Haymarket, Chicago.
" 16, Opera House, Chicago.
" 23, Wonderland, Detroit.
" 30, Shea's, Buffalo.
May 7, Shea's, Toronto.

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To my friends and acquaintances I beg to extend my compliments and hearty best wishes for the ensuing year.

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WILDER IN DENVER.

Marshall P. Wilder has returned from his trip to Denver, justly elated over the greatest triumphs of his successful career. He traveled direct from New York to the great city in Colorado just to entertain the patrons of the Lyceum Theatre for a week. On account of the great expense attending Mr. Wilder's special engagement the management of the house made a great splurge in advertising him, so that the Denver people expected much of the "Prince of Entertainers." That they were not disappointed was shown by the packed houses and the enthusiasm displayed over his work. The critic of the Denver Sunday *Times* devoted a large amount of space to Mr. Wilder's performance. He placed him at the top of the list of monologists and praised his ability as an entertainer in the highest terms. Mr. Wilder is the star of the Christmas bill at Proctor's Theatre this week, and holds the same position next week at the Palace.

A MAGICIAN INJURED.

Zanzic, a magician, who was playing at the Palace on Sunday, Dec. 17, met with a serious accident which ended his performance at its most interesting point and necessitated an operation at the Flower Hospital. Zanzic used an old pistol which he had bought a few days before the accident. It appears that it was loaded with a bullet cartridge, and when the magician shot it off the ball took a large piece of his finger with it. He smiled at the audience, bowed and retired hurriedly to the wings. He was attended by an ambulance surgeon, who took him to the hospital, where the finger was amputated. Several years ago Zanzic lost an eye through an accident similar to this one. He was at that time an actor.

NEW PUBLISHING FIRM.

Charles Horwitz and Frederick V. Bowers, authors of "Because," "Always," and other popular songs, will hereafter publish their own works, as well as those of other authors of merit. Howard A. Hill, a Chicago stock broker, will be associated with Horwitz and Bowers in their new enterprise, and Monroe H. Rosenfeld and J. Aldrich Libbey will add their talent and experience in helping things along. The New York office of the firm will be at 1180 Broadway. Mr. Horwitz was called to Chicago just as the negotiations were finished to attend the funeral of his father. He will return in a few days to begin active work on the publication of several new songs.

LEWIS AND RYAN JOIN HANDS.

Tom Lewis, the celebrated black face comedian, has joined hands with Sam J. Ryan, the popular character comedian. They will do sketches in vaudeville.

VAUDEVILLE JOTTINGS.

Bessie Bonehill has returned to London from South Africa. She will go back to fill her engagement in Johannesburg after the war is over. Meanwhile she will tour the English provinces and will go to Australia, returning to America via San Francisco.

Edna Aug has made a hit at the Palace, London, in imitations of Anna Held and James Sullivan, the German comedian of The Belle of New York co. She also sings "Dinah."

Jerry Hart and Beatrice Lee have returned to England and are reported to have made a big hit on the Moss and Thornton circuit.

"Break the News to Mother," and "Just as the Sun Went Down," with a few slight changes in the words, are being sung in the English music halls to enthusiastic applause.

Ted D. Marks and John S. Barnes have been appointed sole agents for England of the biograph pictures of the Jeffries-Sharkey fight, which will be shown in London about Jan. 1.

The smiling face of Lil Hawthorne adorns the first page of the latest issue of the London "Music Hall."

The clever Smedley Family have been booked for Tony Pastor's, where their little sketch ought to make a hit to be remembered.

Camille D'Arville was given a whole page in the San Francisco "Examiner" on Dec. 10. She is filling an engagement on the Orpheum circuit.

The case of the New York Sabbath Committee vs. the proprietors of the Dewey, for alleged violation of the Sunday law, will come up on Dec. 28.

Bonnie Goodwin, the well-known vaudeville performer, was married on Dec. 19, at Police Headquarters in Jersey City, by Justice McCormack, to S. G. Lyons, who is purser on an ocean steamer. It is said that Mrs. Lyons will retire from the stage.

Frank Whitman, the trick violinist, is back in New York with The Man in the Moon co. The Boston papers praised his work very highly.

Anna Wilkes, who has left vaudeville for a time to play a part in The Queen of Chinatown, is making a big hit with that attraction.

Charles Harold's new sketch, The Girl Next Door, is ready for production, but cannot be given until the latter part of January, as Mr. Harold is recovering from another severe throat opertaion. He will be assisted by Mable Worden, the comedienne and dancer. In the sketch Mr. Harold will introduce his new comic song, "He'll Never Do it Again."

Baby and Bertha Welby made a great hit in Albany in their play, A Little Brick. Play, stars and co. received good notices from the press, and the act was rewarded with continual laughter and applause. The work of John K. Newman, the comedian, was also appreciated.

Rosaire, who was compelled to cancel several weeks work on account of the serious illness of his father, opens on the Keith circuit at Philadelphia week of Dec. 25 and is booked till March 5.

Burton and Brookes open on the Kohl, Castle and Hopkins, and Proctor circuits shortly.

Benedict's America's Greatest Vaudeville Stars co. is now touring the West with success. The co. includes Charles A. (Karl) Gardner, Aimee, Carmen Sisters, Leo and Chapman, Apollo, King and Stange, Edith Fay, and Cooper Brothers, together with the reproduction of the Jeffries-Sharkey battle. J. R. Daniels is agent and W. J. Benedict manager.

Press Eldridge was among the entertainers at the musical and dramatic tea for the building fund of the Naval Veterans' Home of New York at the residence of Mrs. George W. Dilks on Dec. 14. Tom Karl, Paul Johanning, "Aunt Louisa" Eldridge, Lillian Russell, Mrs. W. J. Le Moyne, and Gullo Valdo also appeared.

Victor V. Vass, whistling virtuoso, is using Harry Von Tilzer's melodious composition, "Where the Sweet Magnollas Bloom," with success.

George Ali, of the Ali Brothers, who does an acrobatic specialty and plays the bear in Whirl-I-Gig at Weber and Fields', was married on Dec. 17 to Emma Perkins, a sister of Carrie Perkins, at the Little Church Around the Corner.

Harry W. Semon writes THE MIRROR that the report that his extravaganza co. had closed at New Albany, Ind., is untrue. The co. is still on the road and is booked at the Empire, Indianapolis, Dec. 21, 22 and 23.

Frank E. McNish writes that his new sketch, Opposition, is a big success. He has invented a new singing and dancing specialty in which he appears as an English swell.

Black Patti's Troubadours are doing a record breaking business in the Northwest. Judging by the notices printed in the papers of Portland, Oregon, this organization made an exceptionally brilliant hit at the Marquam Grand Theatre, week of Dec. 11. Voelckel and Nolan are still directing the destinies of the co.

George Ade, the well-known journalist, of Chicago, accompanied the Ringling Brothers' Circus for three weeks last Summer as the guest of Al. Ringling. His impressions are interestingly recorded in an article in Ringling's Red Wagon Annual.

Walz and Ardelle were especially engaged for the Parisian Widows co., at the Harlem Music Hall, and scored a big hit. Jeanne Ardelle has been elected a member of "the Strollers."

George Neville and co. are said to be making a great hit in Fred J. Beaman's sketch, A Cold Deal, in vaudeville.

Abbott Davison is playing the principal comedy part in The Air Ship, and introduces his specialty in the third act.

McNish and Albro are presenting their new act at the Haymarket Theatre, Chicago, this week.

Dolan and Lenharr were warmly praised by the Cincinnati papers for his work in the sketch, A High Toned Burglar, at the Columbia Theatre.

John E. Burton is now in his eighteenth week with George W. Monroe. His singing specialty is said to be one of the hits of Mrs. B. O'Shaughnessey (wash lady.)

Mr. and Mrs. Gene Hughes are this week presenting their new act, A Matrimonial Substitute, by Charles Horwitz, at Miner's Theatre, 125th Street, with Springfield and Worcester to follow.

Jackson and Douglas have just finished a ten weeks' run at the Grand Central Theatre, Montreal, playing Sohmer Park, Montreal, and Sarard Park, Quebec, on Sundays. They are resting for two weeks, and will resume work Jan. 1.

Charles A. Van, of Van and Walker, is ill with a slight attack of pneumonia. He has gone to his home and will not be able to use his voice for some time. The team have canceled all dates.

"Chicot," the caustic critic of the vaudevillains, arrived home from London last week, and is again blowing up the fire under his gridiron.

Emma Curran has been engaged by Gerrald Griffin to play in his support in vaudeville.

Charles M. Allison and Emily Lascelles will shortly appear in vaudeville in a new sketch that is being written for them.

Thomas W. Eckert and Emma Berg scored handsomely in their new Japanese operetta, Little Pee Weet, at Keith's, Boston, two weeks ago. The critics of that city were unanimous in their lavish praise of the sketch and the efforts of the stars. Little Pee Weet is being presented at Keith's, Philadelphia, this week.

A noisy box party was ordered out of Weber and Fields' on Friday evening last. They insisted upon throwing money at the performers, and as everybody connected with the house has more than they can count the management was forced to act harshly.

Mlle. Ani has been engaged for two weeks by Manager Shubert, for the Grand Opera House, Syracuse, N. Y., as a special holiday feature, in her novelty, The Frame of Life.

Gus Hill's connection with the management of the Theatre Comique will begin on Jan. 1. Mr. Hill will change the policy of the house and play burlesque combinations only, opening with a Monday matinee each week, with a new co. He is positive that this policy will win. The opening attraction is Miss New York, and he will book only the best burlesque cos. A matinee will be given every day, and everything will be run in first-class style. With the strong attractions he has booked the prosperity of the house is assured.

Blocksom and Burns finished the Keith circuit twice in four months last week at Providence, R. I., and repeat the same circuit again, commencing April 30, at the Union Square. They play return engagements also at Miner's, Shea circuit, Richmond, Va., and other places. They will, as usual, spend two months at Fair Haven, N. J., commencing July 2. Both Blocksom and Burns and Annie Hart open on the Kohl Castle circuit, commencing Jan. 21, at the Columbia, St. Louis.

Ed H. Lester, acting manager of Cole and Johnson's A Trip to Coontown co., writes that the co. arrived East after a very successful seven weeks' tour of the West, leaving a great impression everywhere. Last week they were at the Bijou, Brooklyn, and in spite of the holiday excitement, did an immense business. They start on their Canadian tour Dec. 25, for eight weeks. Cole and Johnson are big favorites in Canada. Business up to the present time has been more than good.

Loney Haskell has closed with Hurtig and Seamon's Bowery Burlesquers, and is now playing New York clubs prior to opening on the Kohl Castle and Orpheum circuits. Next season he contemplates taking out a co., to be called Haskell's Rascals.

"Gladys" and "Take Me As I Am," are two of the latest publications of the Hurtig and Seamon Music Publishing Co. They are being sung by Bennett and Kessner, Nina Collins, George Betz, the Gypsy Quintette, and Cohen and Gardner. Williams and Walker now write exclusively for this firm. Other authors on their staff are Charles M. Doty, Theo H. Northrup, Andy Lewis, Sam Bennett, W. D. Cobb, Burkhardt and Adler, Dunston and Clark, and Edward B. Kinney, Jr.

A. H. Knoll and Marie McNeil have been filling successful engagements at Spokane, Wash., and other places. During their stay of seventeen days at Spokane they had $61 thrown to them on the band stand. This is a custom prevalent in the Northwest, when the people wish to demonstrate their appreciation of artists. Mr. Knoll and Miss McNeil will head their own co. for a tour of thirty days, commencing at Bismarck, No. Dak., on Jan. 1, 1900. This co. will be a leading feature with the Great Oriental Carnival Co. the coming Summer, under the management of John G. Scorer, of Cleveland, O.

A slight fire caused by crossed wires caused $75 damage on Thursday last to the porch in front of Koster and Bial's.

Agents of the Gerry Society arrested the children

T. W. ECKERT and EMMA BERG In their Japanese Comic Operetta,
LITTLE PEE WEET, By Lamb & Petrie.
Magnificent Production, with Gorgeous Costumes, Beautiful Scenery and Electrical Effects.
A POSITIVE NOVELTY IN VAUDEVILLE.
Dec. 25, Keith's, Philadelphia.

Thomas W. Eckert and Emma Berg, two strong vaudeville favorites, made their appearance in a new sketch, which is far and away the best they have yet produced. With handsome stage setting and beautiful costumes, for which a Japanese operetta furnishes ample opportunity, they caught the audience from the start, and with up-to-date songs and bright dialogue "Little Pee Weet and the Great Ki-Yi" jumped into instant popularity.—Boston "Journal," Dec. 12, 1899.

One of the most effective sketches seen at Keith's for weeks was a Japanese operetta beautifully staged and costumed, and well rendered by T. W. Eckert and Emma Berg.—Boston "Traveller," Dec. 12, 1899.

Eckert and Berg had a new Japanese operetta, which was very much out of the ordinary, both from the fact that it had a very pretty stage setting, with electric light effects, and contained some good music and bright lines.—Boston "Herald," Dec. 12, 1899.

T. W. Eckert and Emma Berg had something very new in a Japanese comic operetta called "Little Pee Weet and the Great Ki-Yi," which gave them an opportunity to appear in some very handsome costumes and sing some very catchy songs. This act was put on in a manner that is seldom duplicated in a vaudeville house, the scene being made more beautiful by a fine arrangement of electric lighting. It is one of the best sketches that has been given in vaudeville for some time, and yesterday met with instant approval.—Boston "Post," Dec. 12, 1899.

Thomas W. Eckert and Emma Berg also gave something new in a Japanese operetta. The act was handsomely staged, with beautiful arrangement of electric lighting, while the costumes showed all the grandeur of the Orient.—Boston "Globe," Dec. 12, 1899.

JAS. F. DOLAN and IDA LENHARR

What Critics say about . . A HIGH-TONED BURGLAR:

Cincinnati Enquirer, Dec. 11.
The show in its entirety was one of the best of the season. Dolan and Lenharr made the hit of the bill.

Cincinnati Com. Tribune (Special Notice).
Dolan and Lenharr introduced a highly amusing one act farce entitled "A High-toned Burglar." As Lord Atwell Mr. Dolan was exceedingly amusing, the scene between him and Miss Lenharr, as Helen Inglow, proving an exceptionally clever bit of comedy acting.

Wonderland, Detroit—This Week.

MR. and MRS. JIMMIE BARRY

MORNING TELEGRAPH, DEC. 16.
Mr. and Mrs. Jimmie Barry in Good Comedy Sketch.
The best act of the bill is the comedy sketch of Mr. and Mrs. Jimmie Barry, Mrs. Wilkins' Boy. It is a neat and well written bit, and splendidly interpreted.

Novelty, Brooklyn, this week.

THE SOUTHERN SINGER Clarice Vance.

THIS WEEK, ACADEMY OF MUSIC, PITTSBURG.

HARRY W. WILLIAMS' OWN COMPANY.

BOOKING all the Leading Vaudeville houses and Music Halls throughout this country and Europe. I can always place headliners, novelties and the best vaudeville acts from 10 to 25 weeks. Also exclusive agent for a number of first-class Eastern Vaudeville Theatres.

Send me your open time immediately.

A NEW SONG HIT.

"Why I Love You." BURTCH.

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High-class novelties all the time, noon to 11 P. M.

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WHY WALKER REFORMED.
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THE DEWEY East Fourteenth St.
Great Holiday Attraction,
WEBER'S PARISIAN WIDOWS

CAICEDO KING OF THE WIRE.
Many imitators but not a rival. Address,
216 E. 14th St., N. Y., or Agents.

belonging to O'Kabe's Japanese Troupe at Hurtig and Seamon's Music Hall last week, on a charge of not having the license required by law for performers under sixteen years of age.

Will H. Fox this week begins a tour of the Moss and Thornton circuit. His success in England continues unabated.

Solaret, "Queen of Light," is at the Cook Opera House, Rochester, N. Y., this week.

Gertrude Haynes is the big feature of the bill at Koster and Bial's this week. She presents her new act, The Choir Celestial, in which she is assisted by twenty-one choir boys. Others in the bill are John W. Ransone, Henriette Paer, Marie Dressler and Adele Farrington, Felix and Barry, La Fafalla, the Holloways, the De Forests, Beaumont Sisters, Helen Marvin, Clivette, McBride and Goodrich, and Madge Fox.

It is said to be the intention of Primrose and Dockstader to locate permanently in New York. They have an option on two Broadway theatres.

The postponed benefit for the Parnell Fund will take place at Koster and Bial's on the afternoon of Jan. 3 and the evening of Jan. 4. The regular bill will be presented.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Olympic Cora Tanner is the headliner, and as usual is very much a favorite. The Eddy family, Cressy and Dayne, McCall and Dale, Charles Loder, Maximillian and Shields, Zeno, Karl and Zeno, Hansen and Nelson, Fogarty and Lavigne, W. B. Mosley, the Carsello Sisters, the Hamiltons, May Genuel, the Bartelmos, and Maxwell and Harris furnish the rest of the programme.——Digby Bell has moved over to the Haymarket, and his monologue is catching on in good shape. The balance of the bill includes the four Olifans, Foy and Clark, Esmeralda, McNish and Albro, Melville and Conway, Frencelli and Lewis, Tom Brown, Baby Humberts, La Pell and Edwards, the Gasperd Brothers, Little Rita, Sim Weeks, Sam and Ida Kelley, Mathieu, and Lizzie McKeever.——At the Chicago Opera House Walter Jones and Norma Whalley are at the head of the list. This is Jones' first appearance in vaudeville in Chicago. Others on the bill are Hines and Remington, Elinore Sisters, Walton's monkeys, Whitney Brothers, Ora Bernard and Ora, Erno's dogs, Munroe and Hart, the Everett Trio, Campbell and Caulfield, May Brandon, Rothafield and Hall, Claud Deagon, and the Arcaris.——Colonel Hopkins is offering his patrons an unusually strong Xmas bill, which includes Alcide Capitaine, Binns and Binns, Bruet and Riviere, and De Haven and Maie. The stock co. is playing The Power of the Press.——At the Lyric the Jeffries-Sharkey fight pictures are testing the capacity of the house at every exhibition, and it looks as if they would run weeks yet to crowded houses.——Sam T. Jack's attraction is Hurtig and Seamon's Bowery Burlesquers. ——Items: Williams and Walker, in The Policy Players, are doing big business at the Great Northern.—John C. Rice and Sallie Cohen made a remarkable hit at the same house last week. M. A. TWYFORD.

PHILADELPHIA, PA.—Bobby Manchester's Cracker Jacks met with a hearty reception this week at the Trocadero. The bill is entertaining and amusing. McDonald Brothers, Bud Snyder, Al. H. Weston, and Belle Wilton made hits. Tom Miaco's City Club will furnish the festivities Christmas week.——Rice and Barton's Gaiety Extravaganza co. entertained large audiences the entire week at the Lyceum. The programme introduces McDoodle Flats, Frankie Haines, Mullen and Dunn, Princeton Sisters, Hickey and Nelson, Barton and Eckhoff, and Touhey and Mack. Rentz-Santley co. announced for week 25.——The Broadway Burlesquers presented a good bill week 18 at the Kensington. The artists are McAvoy and May, Emma Carus, Gilbert and Goldie, Lou Wells, Carlin Sisters, and Frobel and Ruge. Week 25: Rice and Barton's Rose Hill co. New Year's week, Burke Brothers' Wine, Woman and Song.——Arch Street Museum has an excellent card to attract patronage week 18 in continuous vaudeville, with Sisson and Wallace, May Hoey, Sidonia, Carver Duo, Mlle. Bonita, Teed and Lazell, and Hoyt and Neff. Next week, the entire outfit of human prodigies from the Barnum and Bailey Circus. S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): What might well be called the banner bill of the season was offered here 18-23. Out of the twelve turns seven were headliners. Charles T. Aldrich made his first appearance here in vaudeville, and his act pleased immensely. Hilda Thomas was again received with rounds of applause, and the turns by Barney Fagan and Henrietta Byron, Johnson and Dean, Eckert and Berg, Blocksom and Burns, and the three Livingstons were excellent. The remainder of the bill was by John R. Hartz, Broadway Trio, Clayto and Clarice, Laredo and Blake, Lee Ingham, and the biograph. 25-30: Henri French, three Rosebuds and Phil Ott, Fleurette, Frank Cushman, Johnstone Brothers, biograph, Sheehan and Kennedy, Martinetti and Sutherland, Boyce and Black, Cyr and Hill, Latina, and Fred Hurd.——Olympic (Spitz and Nathanson, managers): The Gay Butterfly Extravaganza co. did well here 18-23, and the programme was bright and amusing. In the co. were Martin and Willis, Phillips and Nanyon, Nellie Sylvester, Wills and Collins, Barrett Brothers, and LaVine and Booth. Jeffries-Sharkey fight pictures 25-30.——Westminster (George H. Batcheller, manager): The American Beauties offered an olio by Marie Bartlett, Spencer Brothers, Mildred Murray, Sherman and Ralliston, Sisters Monroe, and George H. Diamond. Clark Brothers Royal Entertainers 25-30. HOWARD C. RIPLEY.

BUFFALO, N. Y.—The Behman Show week 10 played to exactly $5,300. A house bill the current week is doing nearly as well. Willett and Thorne, Carrie Behr, Keno, Welch and Melrose, Ed. Latell, Minnie Palmer, Sam, Kitty and Louise Morton, the Silvers, and the Mouliere Sisters made up the bill. Bill 25-30: Patrice, Nelson Family, Bloom and Cooper, Monroe and Mack, Hugh Stanton and Florence Modena, James Richmond Glenroy, Newhouse and Woodworth, and Howard Brothers.——Ben Ton Burlesquers did big week at the Court Street 18-23. Co. good. Robie's Knickerbockers 25-30.——Wonderland did an average business 18-23 with vaudeville. RENNOLD WOLF.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): Guilbert in hand balancing was the best of the bill week 18. Haines and Pettengill, Vernon, Bon Ton Trio, Musical Ravens, Sisson and Wallace, and Tegge and Daniel were also here.——Gaiety (Agnes Barry, manager): The Victoria Burlesquers filled out week 14-16 to fair business. The best in the olio were Curtis and Wooley, Leroy and Morris, and Reid and Gilbert. Tom McIntosh and wife, assisted by a large co. 18-20, in A Hot Old Time in Dixie to good business. Specialties by Perrin and Dudley, W. Robinson, Pearl Woods, Harry Brown, Tom Bethel, and Madame Rohee. American Gaiety Girls 21-23. CHARLES N. PHELPS.

TORONTO, CAN.—Shea's (M. Shea, manager): The Behman Show, a capital vaudeville organization, filled the theatre week 18 and gave an excellent performance. The Four Cohans are the feature, and their comedy work pleased everybody. The programme consists of the Rossow Midgets, Yorke and Adams, Diana, Ramza and Arno, Maguel-Mullhl Trio, Ethel Levey, and the Merkel Sisters. Minnie Palmer and co. week 25.——Bijou (M. J. Robinson, manager): On the Road week 18 drew a big house on opening night, and business promises to be fair. The performance is up to the standard of the house.——Empire (A. McConnaughy, manager): Dark 18. J. O. McAREE.

DENVER, COL.—The presence of Marshall P. Wilder in the bill has served to draw large audiences to the New Lyceum week 18, and this funny little man, with his droll stories and inimitable manner of telling them, has made all kinds of a big hit. It is to be hoped that Messrs. Mayes and Harley will be able to secure other bookings upon the order of merit of Mr. Wilder. If they can and do the continued success of their house is assured. The Helmrelch Family, Si Stebbins, Mlle. Nadine, Sanford and Darlington, Ferguson and Cowper, the Esher Sisters, Kherns and Cole, and Garden and Hunt made up the bill. F. E. CARSTARPHEN.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Week 18 the Carl Damann Troupe, Lizzie Evans and co. in Two Women and One Man, Mr. and Mrs. Jimmie Barry, who jumped into favor immediately with their skit, Mrs. Wilkin's Boy; Mlle. Irene and "Zaza." Marie Winchester, the graceful toe dancer, the Three Westons, the St. Onge Brothers, Pierce and Egbert, Herbert and Willing, and Raymond and Clarke completed the bill. Week 25: Hall and Staley, Lew Hawkins, three Nudos, Williams and Hood, and others. JANE MARLIN.

JERSEY CITY, N. J.—Gus Hill's Vanity Fair co. opened at the Bon Ton 18-23 to the usual good patronage. The programme included Katie Rooney, Rio Brothers, Harris and Fields, Morrissey and Rich, Williamson and Stone, and Bonnie Goodwin. Rice and Barton's Gaiety co. 25-30.——Item: At the A. O. V. W. anniversary were Phil. Heck, Mr. and Mrs. Byron Spann, Amity Quartette, Will and Birch, the Bernards, Castro Trio, Berjew and Fischer, and Barrett and Bernard. WALTER C. SMITH.

SAN FRANCISCO, CAL.—Camille D'Arville delighted large audiences at the Orpheum week 10-16. Mr. and Mrs. Edwin M. Royle made a hit with The High Ball Family. George Fuller Golden, Emmonds, Emerson and Emmonds, the Tennis Trio, Jessie Miller, and Hamilton Hill made up an excellent bill. Week 17: La Sylphe, Harrigan, Llewellyn Sisters, Gertrude Rutledge, and Dan and Lizzie Avery. FRED S. MYRTLE.

MILWAUKEE, WIS.—Business at the Star continues good. Sam T. Jack's Burlesquers opened well 17 in a lively entertainment. Specialties by Mlle. Beatrice, Hazelton and Fell, Maddox and Wayne, Helene Edouarde, Griffin and Cunningham, and Lietta. Gay Masqueraders 24-30. CLAUDE L. N. NORRIE.

BALTIMORE, MD.—The Behman Show will be the attraction at the Auditorium week 25. Ward and Bachett's Comedians enjoyed fair business week 18. Sam Devere's co. will be at Kernan's 25. Rose Hill Folly co. presented a good bill week 18 to large audiences. HAROLD RUTLEDGE.

INDIANAPOLIS, IND.—Empire: Lillian Washburn's Indian Maidens opened to good business 18. Performance fairly good. Seamon's Extravaganza co. 21-23. ALLEN E. WOODALL.

FALL RIVER, MASS.—Dewey (Phil. Sheridan, manager): American Beauties 14-16 offered a bill that suited the patrons, and drew large houses. In the co. are Spencer Brothers, Sherman and Ralleston, Sisters Monroe, George H. Diamond, and Mildred Murray. Australian Burlesquers 18-20 opened to a good house, it being a return engagement. Bryant and Watson dissolve partnership 30, Mr. Bryant taking the Australian Burlesquers and Mr. Watson the American Beauties. Dark 21-23. Fads and Follies 25-27. High Rollers Burlesquers 28-30.——Casto (Al. Haynes, manager): Week 18 Bertha and Baby Welby in A Little Brick; Millie Furnour, Dan and Dolly Mann, Frederick, and McIntyre and Rice, Nelly Lytton, and George Davis.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): A most entertaining bill enjoyed the usual good patronage 11-17. Pete Baker's funny sayings and good foolings gained him much applause. Albini has improved greatly, and scored strongly with his clever sleight of hand work. Ruth Nelta and her Filipino baby sang and cake walked most cleverly, and A. D. Robbins proved the most expert trick cyclist ever seen here. Cora Stuart repeated last week's sketch. Lucie Verdier and Little Mignon were seen to advantage in their specialties, and Rice and Elmer performed some wonderful feats on the horizontal bars. Fresh faces 18. Camille D'Arville, Emmonds, Emerson and Emmonds, Tennis Trio, and Jessie Millar.

CINCINNATI, O.—At People's 17-23 Harry Morris' Twentieth Century Maids did exceptionally well. The olio had Del A. Phone, Nellie Fenton, Charles Johnson and Florence Wragland, Lily and Marie Hyland, John H. Perry and Maurice Burns, Violet Clemence, and the Knight Brothers. Reilly and Woods 30.——At the Columbia the same week Walter Jones, assisted by Norma Whalley, headed the bill. Then there were Maude Courtney, the Nine Nelsons, Charles R. Sweet, James H. Cullen, the Leamer Sisters, Jordan and Welch, the biograph, and Francesca Redding, assisted by Lewis Simon, C. J. Arnold, and Ralph Morse.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Week 18 opened to good houses. Lottie Deorr, Gladys Cetus, James Deorr, Rose Deorr, Sam Green, Fay Lee, Grace Monroe, Ada Sadler, Bonnie Butler, Wm. Fogarty, Dayle and Walrath, and S. A. Orton gave satisfaction.——Olympic (S. Flnk, manager) opened to good patronage week 18. A good bill was presented by Gordon Sisters, Clara Boyle, Zelma Summers, the Zimmermans, Amy Cameron, Edith Marretta, Lulu De Mar, Polly O'Neil, Blanch Ward, James Dalton, Harry Franklin, Chic Keho, Ida Rainer, Maude Huswick, Francis La Tour, and Charles Ellsworth.

NORFOLK, VA.—Bijou (Abb Smith, prop.): Week 18, Alga De Forest, Montague and Anderson, Edna Healy, John Blanchard, Lorraine and Howell, Rudolph and Leonard, Pert Croix, Shafer and Thompson, Kate Gregory, and Harry T. Howard. Excellent performances; good business.——Auditorium (James M. Barton, prop.): Week 18: La Petite Irene, Faustina, Sam Randell, Mamie Rancroft, McMahon and Sedgewick, Lillie Kane, Mr. and Mrs. Holbrook, Jeannette D'Arc, Al. Rano, and Buckley and Rentz. Large audience; good bill.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 18 an exceptionally fine bill was headed by the Hungarian Boys' Band, which scored an electric success. Montrell, the juggler, was the slickest, deftest manipulator of familiar articles who has ever appeared here. His clumsy assistant is genuinely funny. Excellent, too, in their ways are Delmore and Lee Walz and Ardell, Mason and Francis, Bonita and pickaninny, and Fernandez, a violinist.

CAMDEN, N. J.—Dewey (Dr. W. H. Long, manager): Week 18: Schriver, Haine's dogs and monkeys, Mr. and Mrs. Neuville, Cenograph, and stock co., with Will Long, "Billy" Augereth, Elsie May and Benjamin Harrison, in Fun at Atlantic City. Week 25: John Kernell, Bert Sommers and Harry Wible (both of Camden). Sommers is a composer. Collins and Madell, Fields and Russell, Garvin and Platt, and stock co. in Scout's Revenge.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Week 18-23: Frank Bush, Margaret Scott, Bogart and O'Brien, Joseph Adelman, Dempsey and Mitchell, the Orvilles, Edward Daley, and Ricci and Chandler. Most of the local interest centered in the last named team, it being Miss Chandler's first appearance in this, her home town, since she entered vaudeville, and her friends changed a usually dull theatrical week into a financially prosperous one.

OMAHA, NEB.—At the Creighton-Orpheum week ending 16 the bill included Wright Huntington and co. in A Stolen Kiss, Leo Carle, Jerome and Alexis, Orn, Bernard and Ora, Louise Dresser and her pickaninnies, Jack Norworth, and Merritt and Murdock. Friday night was amateur night, and the efforts of the local contingent were amusing in the extreme.——At Wirth's the cinegraph is giving the Fitzsimmons-Jeffries fight.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee, W. B. McCallum, resident manager): Business large week 18-23. The olio included William Windom and his Blackstone Quartette, Stephens and Taylor, James Richmond Glenroy, Hugh Stanton and Florence Modena, Baker and Hayes, Kilpatrick, and the Goodmans. Week 25-30, strong bill headed by George Wilson.

NEWARK, N. J.—Waldmann's was crowded at the opening of Weber's Parisian Widows' engagement 18-23. The Manhattan Comedy Four, Russell and Tillyne, Anna Suits, Lucille Stewart, Annie Peyser, Ruby Marion, Howard and Bland, Anderson, Eagleton and co., and Hayes and Bandy are in the co. A musical burletta called The Tin Wedding closes a very enjoyable performance. Hopkins' Trans-Oceanics 25-30.

SCRANTON, PA.—Gaiety (Austin A. Walsh, manager): A co. calling themselves Delmonico's at Six played to fair business 18-20. A part of the aggregation, augmented by a couple of extra teams, were to have played 21-23, under the name of the French Folly co., but after giving a matinee 21, decided to close on account of poor business. American Beauties 25-27.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Sam Devere co. 18-23 pleased good houses. Sam Devere, and the Walker Sisters, old-time favorites here, duplicated former successes. Wine, Women and Song 25-30.——Item: Ike Bull, the genial treasurer of the Bijou, has just recovered from an attack of his old enemy, rheumatism.

GLOUCESTER, MASS.—Dewey (George La Barre, manager): Week 18: Kennedy and James, Fredericks Brothers, Marsh and Sawtelle, Rado and Bertman, and George Austin. Crowded houses; good bill.——Casino (Robinson and Bowman, managers): Week 18: Marron Brothers, Mlle. Beth, Ryan and Ryan, Paddy Maher, May Clark Russell, and Williams and Williams.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Good specialties made up an excellent bill 17-23, Harry Moore, in monologue, and Cheridah Simpson's songs and piano playing were delightful. Jerome and Allais, Leo Carle, and Mlle. Fisher, Ryan and Richfield in A Headless Man; Frank and Don, and Professor Burton's dogs completed the bill.

SYRACUSE, N. Y.—Grand Opera House (Lee Shubert, manager): A very satisfactory bill was presented 18-23 by Solaret, Melrose Brothers, Blanche Ring, Kelly and Violette, Duffy, Sawtelle and Duffy, the Golden Trio, Louis Geisler, Cunningham and Cunningham, William O'Dea, and the kinodrome. Business big.

SARATOGA SPRINGS, N. Y.—Gem Music Hall (George Heffernan, manager): Owing to disappointment, the co. week 18-23 consists of only Belle Lain, Bob Williams, Master Tommy Carr, and Frank Kersell, but business keeps up to the top notch, as the work of the people is satisfactory.

DETROIT, MICH.—The Capitol Square is still occupied by burlesque cos. Week 18, Scribner's Gay Morning Glories. Next week, Williams' Imperial Burlesquers.——At Wonderland the continuous vaudeville bill continues to be prosperous. The topliner week 18 is Madame Tavary.

RICHMOND, VA.—Bijou (Jake Wells, manager): Bill par excellence week 18-23, and packed houses are the rule. The Streator Zouaves, Will M. Cressy and Blanche Dayne, Fred Niblo, Smith and Cook, Flora, the Musical Colbys, and Kennedy and Quartelli make up the bill.

WASHINGTON, D. C.—A Social Maid fared well at Kernan's 18-23. Al. Reeves' co. is the card for 25-30.——James O. Barrows and Caulfield and Carleton have scored heavily at the New Grand 18-23. The rest of the bill was attractive.——Little Egypt's co. filled the Bijou 18-23.

CLEVELAND, O.—Harry Williams' Imperials were at the Star week 18-23, and will be followed by the Gay Morning Glories 25.——ITEM: Drew and Campbell are negotiating for a vaudeville theatre in Buffalo, N. Y., to be run in connection with the Star.

PARKERSBURG, W. VA.—First Street (Fred Clayton, manager): Week 18: Heulings Trio, Russell and Russell, Fowler and West, Milbourne Sisters, Floyd and Croix, Zelma Rellas, Daisey Hombes, Clayton and Deshon, and Edna De Mar. Business good.

LAWRENCE, MASS.—Dewey (Richard Rider, manager): Bohemian Burlesquers pleased large audiences 14-16. Billy B. Van was ill, and did not appear. Utopian Burlesquers 18-20; good houses; satisfactory performances. High Rollers 25-27.

WILKES-BARRE, PA.—Bijou (Austin Walsh, manager): Delmonico Burlesquers; near co. to fair business 14-16. Lang's Operatic Burlesquers, fair co. to medium business, 18-20. Old Southern Life 21-23. Frank Carr's Indian Maidens 25-27.

GLENS FALLS, N. Y.—Capital (John Donahue, prop): Week 18: McMahons, McKay and Lawrence, the Marinellas, and Madge Shephard pleased. Week 25: Donovan and Morris, the Graces, Kleemy Family, and Rose Donaldson.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor; Clarence Leonard, manager): Week 18-23: Castle Sisters, Jennie Goldie, Granger and Collins, Lulaine and Darrell, Jack Welch, Sully, and Bert Daily.

PEORIA, ILL.—Weast (P. A. Weast, manager): Week 24: Palmondo and Amondo, Butterfass and Sully, Genaro and Theol, Bryce and Ballard.——Jacobs (A. F. Jacobs, manager): Week 24: Bookings incomplete.

LOWELL, MASS.—Savoy (Mack and Dempsey, managers): V. P. Wormwood monkey theatre, Edwin H. and Kittie Deagon, Ellsworth and Burt, Frank Clayton, and Williams and Millburn 18-23. Good business.

MINNEAPOLIS, MINN.—The New Star week 17 to good business: The Tusons, Thompson and Johnson, Harvey Brooks, Carlisle and Adahl, Cabillia, Little Hazel Barrer, and Grimes and Earlscott.

LOUISVILLE, KY.—New Buckingham: Weber's Dainty Duchess co. week 17, with Swor and Devoe, Clerisse Sisters, Letta Meredith, McCree and Trayers, the Mimic Four, and Howard and Emerson.

GRAND RAPIDS, MICH.—Smith's (O. Stair, manager): Fred Rider's Moulin Rouge co. drew large houses week 18. Guy Rawson, the young comedian, made a good impression.

TRENTON, N. J.—New People's Theatre (C. Fred Ruhlman, manager): Markham's Surprise Party continues to good business. They are giving a very good entertainment.

EASTON, PA.—Wonderland Theatre (Otto Rost, manager): Jeffries-Sharkey pictures 18-20 to fair business. Tuxedo Club 25-27. Monte Carlo Girls 28-30.

PITTSBURG, PA.—Robie's Knickerbocker Burlesquers filled the Academy of Music week 18. The Absconder is the burlesque.

BINGHAMTON, N. Y.—Rose Sydell's London Belles attracted good attendance and pleased 13-16. Little Egypt co. 25-27.

VAUDEVILLE PERFORMERS' DATES.

Austin, Geo.—Pastor's, N. Y., 25-30.
ALDRICH, CHAS. T.—Keith's, N. Y., 25-30.
Alburtus and Bartram—Tichy, Variete, Prague, Austria, Nov. 13—indefinite.
ATCHISON-ELY, EDGAR—Canterbury Music Hall, London, England—indefinite.
Bogart and O'Brien—Keith's, Phila., 25-30.
Broadway Trio—Keith's, N. Y., 25-30.
Bon Ton Trio—G. O. H., Phila., 25-30.
Bloom and Cooper—Shea's, Buffalo, 25-30.
Boyce and Black—Keith's, Prov., 25-30.
Banda Rossa—G. O. H., Phila., 25-30.
Castellat and Hall—Pastor's, N. Y., 25-30.
Cardownie Troupe—Keith's, N. Y., 25-30.
Cyr and Hill—Keith's, Prov., 25-30.
Courtney, Maud—New Grand, Washn., 25-30.
Canfield and Carleton—Keith's, N. Y., 25-30, Bijou, Phila., Jan. 1-6.
Cohans, Four—Baltimore, Md., 25-30, Newark Jan. 1-6.
Clayto and Clarice—Keith's, Phila., 25-30.
Conditt and Morey—Detroit, Mich., 25-30, Rochester, N. Y., Jan. 1-6.
Cressy and Dayne—Olympic, Chicago, 25-30, Haymarket, Chicago, Jan. 1-6.
Cushman, Frank—Keith's, Prov., 25-30.
Comer, Imogene—G. O. H., Phila., 25-30.
Clark and Gandy—Keith's, Phila., 25-30.
Darrow, Mr. and Mrs. Stuart—11th St. O. H., Phila., Pa., Dec. 25—indefinite.
Dandy, Jess—H. and B., New York, 11—indefinite.
Downe, T. Nelson—Central Theatre, Dresden, Germany, 1-30, Leibrich's, Breslau, Germany, Jan. 1-27.
De Biere—Pastor's, N. Y., 25-30.
Dare, Cyrus—Keith's, N. Y., 25-30.
Drew, Mr. and Mrs. Sidney—Keith's, Phila., 25-30.
Drew, John E.—G. O. H., Phila., 25-30.
Eckert and Berg—Keith's, Phila., 25-30.
ELINORE SISTERS—G. O. H., Washn., 25-30.
Eldridge, Press—Palace, N. Y., 25-30, H. and B., Brooklyn, Jan. 1-6.
Fredo and Forrest—Pastor's, N. Y., 25-30.
French, Henri—Keith's, Prov., 25-30.
Fleurette—Keith's, Prov., 25-30.
Fisher, Mr. and Mrs. Perkins D.—New Grand, Washn., 25-30.
Fish and Quigg, Buda Pesth, Hungary, 1-30, Vienna, Austria, Jan. 1-27.
Farnum and Seymour—G. O. H., Phila., 25-30.
Gaylor and Graff—Shea's, Toronto, 25-30.
Green and Friend—Castro, Fall River, Mass., 25-30.
Garrisons, The—England—indefinite.
Glenroy, James R.—Shea's, Buffalo, 25-30.
Griffin, Gerald—Shea's, Springfield, 25-30, Worcester, Mass., Jan. 1-7.
Genaro and Bailey—New Grand, Wash., 25-30.
Haight and Dean—Keith's, N. Y., 25-30.
Howard Bros.—Shea's, Buffalo, 25-30.
Hurd, Fred—Keith's, Prov., 25-30.
Hefron, Tom—New Grand, Washn., 25-30.
Harrigan, Edward—Hafner's Pleasure Palace, Phila., 25-30.
Hawkins, Lew—Poli's, N. H., 25-30, Pastor's, N. Y., Jan. 1-6.
Hastings and Wright—Harlem Music Hall, N. Y., 18-23.
Hart and De Mar—Keith's, N. Y., 18-30.
Hanson and Nelson—Olympic, Chicago, 25-30.
Haynes, Gertrude—Springfield, Mass., 25-30.
HERRMAN, ADELAIDE—Keith's, N. Y., 18-30, Keith's, Phila., Jan. 1-13.
Hines and Remington—Chicago O. H., 24-30, Garden, Cleveland, Jan. 15-20.
Hamilton, Mr. and Mrs. C. Geo.—Olympic, Chicago, 25-30, Chicago O. H., Jan. 1-8.
Ingham, Lee—Keith's, N. Y., 25-30.
Johnstons, Musical—Keith's, Prov., 25-30, Keith's, N. Y., Jan. 1-6.
Johnstone Bros.—Keith's, Prov., 25-30.
Kelly and Ashby—Pastor's, N. Y., 25-30.
Keough and Ballard—Keith's, N. Y., 25-30.
Kings, The—Keith's, Phila., 25-30.
La Velles, The—Pastor's, N. Y., 25-30.
Latina—Keith's, Prov., 25-30.
Linton and McIntyre—Music Hall, Brooklyn, Jan. 1-6.
Loftus, Cissie—Keith's, Phila., 25-30.
Matthews and Harris—Pastor's, N. Y., 25-30.
Murphy and Nolan—Pastor's, N. Y., 25-30.
Miles and Nitram—Pastor's, N. Y., 25-30.
Mullaly Sisters—Pastor's, N. Y., 25-30.
Monroe and Mack—Shea's, Buffalo, 25-30.
Manning and Weston—G. O. H., Phila., 25-30.
Moran, Pauline—H. and B., Brooklyn, 25-30.
Morris, Felix—H. and B., Brooklyn, 25-Jan. 6.
Montague and West—Miner's 125th St., N. Y., 25-30.
Marshall, Edna Bassett, Co.—Avenue, Pittsburg, 25-30, Detroit, Mich., Jan. 1-6.
Melville and Stetson—Minneapolis, Minn., 25-30, St. Paul, Minn., Jan. 1-6.
Newman, Joseph—New Lyceum, Denver, Jan. 1-7.
Nelson Family—Shea's, Buffalo, 25-30.
Newhouse and Woodworth—Shea's, Buffalo, 25-30.
OAKLEY JAPANESE—Harlem Music Hall, 11-30.
Orr, Phil, and Three Rosebuds—Keith's, Prov., 25-30.
Polk and Kollins—Grand O. H., Pittsburg, 25-30, Shea's, Buffalo, Jan. 1-7.
Partellos, The—Orange, N. J., 25-30, Trenton, N. J., Jan. 1-6.
Pantzer Trio—Pastor's, N. Y., 25-30.
Patrice—Shea's, Buffalo, 25-30.
Ring, Blanche—Keith's, Phila., 25-30.
Rosaire—Keith's, Phila., 25-30.
Rigby, Harry—Keith's, Phila., 25-30.
Reynolds and Page—G. O. H., Phila., 25-30.
Rigby, Arthur—Pastor's, N. Y., 25-30.
Ryan and Richfield—Orpheum, Omaha, 25-30.
Sheehan and Kennedy—Keith's, Prov., 25-30.
Streator Zouaves—New Grand, Washn., 25-30.
Silvern and Emerle—G. O. H., Phila., 25-30.
Stephens and Taylor—Leland, Albany, 25-30, Proctor's, N. Y., Jan. 1-6.
Smedley Sketch Club—Keith's, Phila., 25-30, Pastor's, N. Y., Jan. 1-6.
Stanley and Wilson—G. O. H., Pittsburg, 25-30, Shea's, Buffalo, Jan. 1-6.
Seymour and Dupree—Leland, Albany, 25-30, Proctor's, N. Y., Jan. 1-6.
Stanton and Modena—Shea's, Buffalo, 25-30.
Sabel, Josephine—H. and B., Brooklyn, 25-30.
Taylor Sisters—Alhambra Theatre, London, 2-Jan. 27.
Thatcher, Geo.—G. O. H., Phila., 25-30.
Thomas, Hilda—Keith's, N. Y., 25-30.
Turner's Pickaninnies—H. and B., Brooklyn, 25-30.
Whitman, Frank—Columbia, Boston, Nov. 6—indefinite.
Wood and Shepard—Palace, London, 18-Feb. 24, 99.
Watson, Hutchings and Edwards, Leland, Albany, 25-30.
Willits and Thorne—Shea's, Toronto, 25-30, Garden, Cleveland, Jan. 1-6.
Wrothe and Wakefield—Keith's, Phila., 25-30, Keith's, N. Y., Jan. 1-6.
WILDER, MARSHALL P.—Proctor's, N. Y., 25-30, Palace, N. Y., Jan. 1-6.
Williams, Gus—Pastor's, N. Y., 25-30.
West and Williams—Keith's, N. Y., 25-30.
Walz and Ardelle—Park, Worcester, 25-30, Pastor's, N. Y., Jan. 1-6.
Wilson, Geo.—Cook O. H., Rochester, 25-30.
Whitney Bros., Opera House, Chicago, 25-30.

DATES AHEAD.

Received too late for Classification.

CORE KEENE: Woodville, Miss., Dec. 28-30, Port Gibson Jan. 1-6.
DAD IN HARNESS (William Henry Rudolph, mgr.): Lowell, Mass., Dec. 25-27, Manchester, N. H., 28-30, Lewiston, Me., Jan. 1, Soldiers' Home 2, Belfast 5, Rockland 6, Bangor 8-10, Portland 11-13.
FROST STOCK: Millerton, N. B., Dec. 26-30.
TRIPLE HEART (A. E. McCollum, mgr.): Bloomsburg, Pa., Jan. 1, Houtzdale 2, Philipsburg 3, Reynoldsville 4, Clarion 5, Kane 6, Johnsonburg 8, Titusville 9, North East 10, Ashtabula, O. 11, Conneaut 12, Sharon, Pa., 13.

Born.

LITT.—A son, to Mr. and Mrs. Jacob Litt, in this city, Dec. 17.

ORMONDE.—A daughter, to Mr. and Mrs. Frederic Ormonde, on Dec. 10.

Married.

ALI—PERKINS.—At the Church of the Transfiguration, New York city, on Dec. 17, George Ali and Emma Perkins.

BOWLES—DUNCAN.—George Bowles and Jessica Duncan, in New York city, Dec. 20.

ELDOTT—DEMPSEY.—Robert G. Eliott and Carolyn Rowena Hope Dempsey, in San Francisco, Cal., on Dec. 10.

HOLDSWORTH—REECE.—Charles Holdsworth and Leslie Reece, at Lowville, N. Y., on Dec. 16.

LYNNE—McNABB.—George Lynne and Anna McNabb, at Galesburg, Ill., Dec. 14.

LYONS—GOODWIN.—At Jersey City, N. J., on Dec. 19, by Justice McCormack, S. G. Lyons and Bonnie Goodwin.

ROUX—BRADFORD.—Charles A. Roux and Charlotte Deane Bradford, at Jersey City, Aug. 5, 1898, by Rev. Andrea.

Died.

BEARD.—Charles J. Beard, at Binghamton, N. Y., Dec. 19, of consumption.

BLAIR.—Mrs. Ella Wren Blair, in Washington, D. C., on Dec. 18.

FOREPAUGH.—At Columbus, O., on Dec. 20, Patrick Forepaugh.

GLOVER.—Professor J. W. Glover, in Dublin, Ireland, on Dec. 19, aged 89 years.

HIMMER.—Franz Himmer, at Hildesheim, Germany, on Dec. 18.

HOLLINGSWORTH.—Mrs. E. Hollingsworth, in New York city, Dec. 15.

HYDE.—Mrs. H. G. Hyde, at Lima, O., Dec. 12.

JOHNS.—Hepburn Johns, in Chicago, Ill., on Dec. 20, of pneumonia.

KONTSKI.—Chevalier Anton de Kontski, in St. Petersburg, Russia, on Dec. 8 aged 82 years.

LAMOREAUX.—Charles Lamoreaux, in Paris, France, on Dec. 21, aged 65 years.

TUCKER.—Mary Tucker, at Portland, Me., on Dec. 20, aged 41 years.

ROBINSON.—E. S. Robinson, at Chillicothe, O., Dec. 21, of typhoid fever.

WHITING.—Herbert Whiting, at Van Buren, Ark., on Dec. 18.

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"Miss Truax as Portia was the soul of earnestness and the expression of superior intelligence. Her conception of the character is beyond criticism, her rendering of it the epitome of womanly loveliness and studious zeal to achieve, in which she did not have a moment's ineffectiveness."—*Herald.*

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